

M
18
.H376
S82
1900
vol.1-4

HARMONIUM ALBUM

PARTS 1 - 4

George W. Fitzroy

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Vol. 1-4



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VORWORT.

Sämtliche Nummern dieses Harmoniumalbums sind so gesetzt, dass dieselben auf all den verschiedenen Gattungen von Instrumenten mit einem bis zu vier und sechs Spielen ausgeführt werden können, wenn der Tastenumfang derselben wenigstens 5 Oktaven beträgt.

Wo für Instrumente mit nur einem Spiel, überhaupt für solche, welche die vorgezeichneten Register nicht haben, ein anderer Satz nötig wurde, ist derselbe in kleinerer Schrift beigeetzt. Ausserdem ist bei solch einfachen Instrumenten, welche die Register (2) (Klarinette und Bourdon) sowie (G) (Grand jeu) nicht haben, zu bemerken, dass die hie und da vorkommenden Zeichen S^{va} keine Geltung haben.

Bei der angegebenen Registrierung (welche selbstverständlich nicht absolut massgebend sein soll; denn jeder Spieler, der sein Harmonium und die Klangfarbe seiner Register kennt, wird selbst die geeignetsten Register wählen können) ist ein Harmonium mit 4—6 Spielen zu Grunde gelegt. Die Register, welche entweder auf ein oder zwei Klaviere verteilt sind, sind folgende:

A. Register der linken Seite.

Registres de gauche.

(1) = Cor anglais	8'
(2) = Bourdon	16'
(3) = Clairon	4'
(4) = Basson	8'
(5) = Voix humaine	8'
S = Sourdine	8'
(0) = Forte.	

B. Register der Mitte.

Registres du milieu.

- (E) = Expression.
(G) = Grand jeu (Volles Werk).
(M) = Manualkoppel — Accouplement des claviers.

C. Register der rechten Seite.

Registres de droite.

(1) = Flüte	8'
(2) = Clarinette	16'
(3) = Flageolet	4'
(4) = Hautbois	8'
(5) = Voix céleste	8'
(6) = Dolce	8'
(0) = Forte.	

Die Register, welche erklingen sollen, stehen in einem Kreise, z. B. (1) (G): diejenigen, welche ausser Wirksamkeit gesetzt werden sollen, stehen in einem Viereck und sind zudem quer durchstrichen, z. B. [2] [M]. Treten im Verlaufe eines Stückes neue Register, welche in einem Kreise stehen, hinzu, so bleiben die vorher bezeichneten in Wirksamkeit und nur die im Viereck stehenden werden abgestossen. Bei Instrumenten mit 2 Klavieren (Manualen) sind die Register in der Regel so verteilt, dass auf dem unteren (Hauptmanual) (I. Klavier) die Register (1) (2) und (5), dagegen auf dem oberen (II. Klavier) die Register (3) (4) und (6) erklingen. Soll nun auf dem I. Klavier eines dieser letzten Register mit erklingen, z. B. (1) (4), so muss neben dem Anziehen dieser betreffenden Register stets noch das Register (M) (Manualkoppel) mit gezogen und erst dann wieder abgestossen werden, wenn nur solche Register klingen sollen, welche dem I. Klavier angehören. Ebenso muss bei Grand jeu stets die Manualkoppel hochgezogen werden, weil durch Anziehen des ersteren nur einzelne Register des einzelnen Manuals erklingen.

Das Register (E) Expression sowie die Register (0) (0) sind nirgends vorgeschrieben worden, weil die Ziehung des ersteren auch bei allen Stücken von selbst versteht und die Ziehung der letzteren dem Ermessen jedes einzelnen Spielers anheimgestellt sein soll.

PRÉFACE.

Les différentes pièces de ce recueil sont arrangées de manière à pouvoir être exécutées sur toutes espèces d'harmonium, d'un jusqu'à quatre ou six jeux, à condition que leur étendue atteigne au moins cinq octaves.

Une version ad libitum, en petites notes, accompagne les passages dont l'arrangement dépasserait les capacités des harmoniums à un seul jeu, ou en général de ceux qui ne posséderaient pas les registres demandés. En outre, sur les instruments ne possédant pas les registres (2) (Clarinette et Bourdon) ni le Grand Jeu, on ne tiendra pas compte des S^{va} prescrits ça et là.

Nous n'imposons pas notre registration d'une manière absolue, chaque personne connaissant les ressources de son instrument se trouvant parfaitement à même de choisir elle-même la registration la mieux appropriée. Comme base de nos indications, nous avons choisi l'harmonium de quatre à six jeux. Les registres, répartis sur un ou deux claviers, sont les suivants:

Les registres à mettre en action sont entourés d'un cercle: (1) (G), ceux à supprimer sont indiqués dans un carré et barrés: [2] [M]. Les nouveaux registres indiqués dans le courant d'un morceau n'excluent pas les précédents, qui demeurent en action jusqu'à indication contraire. Pour les instruments à deux claviers, les registres sont généralement répartis de façon que les registres (1), (2) et (5) résonnent sur le clavier inférieur (premier, principal clavier), les registres (3), (4) et (6) sur le clavier supérieur. Lorsque l'un de ces derniers doit être combiné avec des registres du clavier supérieur (par exemple (1) (4)), on tirera, outre les registres en question, le registre (M) (accouplement), qu'on repoussera dès que les registres particuliers au premier clavier devront seuls rester en activité sur celui-ci. En outre, dans le Grand Jeu, l'accouplement doit rester constamment en activité, le registre (G) employé seul ne commandant que l'ensemble des registres de chaque clavier pris séparément.

Les registres (E) (Expression) et (0) (0) (Forte) n'ont été prescrits nulle part, l'emploi du premier s'imposant de lui-même dans tous les morceaux, celui des deux autres devant être laissé à l'appréciation de chacun.

Ernst Stapf.

A. Lieder.

Treue Liebe.

Steh' ich in finstrer Mitternacht.

Deutsche Volksweise.

Andante.

① ④
1. *dolce*

Der Wirthin Töchterlein.

Es zogen drei Bursche.

Deutsche Volksweise.

Andantino.

② 2. *p* 8va

Abschied.

Muss i denn, muss i denn zum Städtele'naus.

Schwäbische Volksweise.

Moderato.

① ④
3.
④

mf *p* *mf* *p*

ritard. *mf* *a tempo* *p* *dimin.* *mf*

a tempo *ritard.* *mf* *p* *mf* *dim.*

Das zerbrochene Ringlein.

In einem kühlen Grunde.

Volksweise von Fr. Glück.

Andante.

① ④
4.
① ④

p

cresc. *dim.* *e poco ritard.*

Sommer's letzte Rose.

Larghetto.

Irische Volksweise.

④ ⑤
5.
④

dolce espressivo

The image shows a musical score for 'The Song of the Lark' by Franz Schubert, Op. 147, No. 1. The score is in G major, 3/4 time, and consists of 12 measures. It features a piano introduction with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes dynamic markings: *mf*, *cresc.*, and *f*. The tempo is marked 'Allegretto'. The score is written in a single system with a repeat sign at the beginning and a double bar line at the end.

2.

cresc.

p

rit.

m. d.

Heimweh.

Home sweet home.

Irische Volksweise.

Larghetto.

A musical score for 'The Song of the Lark' by George Gershwin. The score is written for piano and voice. The piano part is in the lower register, featuring a mix of chords and single notes. The voice part is in the upper register, featuring a melody with various note values and rests. The score is marked with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'Allegretto'. The score includes a variety of musical notations, including eighth notes, quarter notes, and chords. The piano part is marked with a 'mf' (mezzo-forte) dynamic. The voice part is marked with a 'p' (piano) dynamic. The score is a single system, showing the first 10 measures of the piece.

The first system of the musical score for 'The Swan' from 'The Nutcracker'. It features a treble and bass staff in G major (one sharp). The music begins with a piano (p) dynamic and a fermata over the first measure. A box containing the number 3 is above the first measure. The tempo is marked 'And.te'. The score includes various musical notations such as eighth notes, quarter notes, and half notes, with a crescendo hairpin. A fermata is placed over the fifth measure, which is also marked with a circled number 5. The dynamic changes to mezzo-forte (mf) at the sixth measure. The system concludes with a 'rit.' (ritardando) marking and a fermata over the final measure.

6 Für 2 Manuale:
 I. Cl. ① ⑤
 II. Cl. ④

Der rothe Sarafan.

Näh' nicht, liebes Mütterlein.

Russische Volksweise.

Allegretto.

① ④ 7. (M) *p*

II. Cl.

I. Cl.

p *mf* *cresc.*

p *p* *p* *rit.*

Heil dir im Siegerkranz.

oder Heil unserm König Heil!

Englische Volksweise.
 (God save the King.)

Maestoso.

8va

① ② 8. *f marcato* loco

Maestoso.

Dasselbe für grand jeu.

⑥ *f marcato*

ff

Österreichische Nationalhymne.

Gott erhalte Franz den Kaiser.

Jos. Haydn.

Moderato.

① ④ ⑥

9.

① ④

f

mf

cresc.

ff

Moderato.

Dasselbe für grand jeu.

⑥ *f*

mf

cresc.

ff

Russische Nationalhymne.

A. Lwoff.

Maestoso.

① ④ 10. *f*

① ④

cresc. *f*

1. 2.

Maestoso.

Dasselbe für grand jeu. ⑥ *f*

cresc. *dimin.*

1. 2.

Für 2 Manuale:

I. Cl. ① ⑤

II. Cl. ④ ⑥

Das Veilchen.

W. A. Mozart.

Allegretto.

⑤ od. ①*

④ 11. *p* *f* *p*

④ II. Cl.

I. Cl. *dolce* *mf* *p* *mf*

II. Cl.

①

* Die hier vorgezeichneten Registerwechsel sind für Harmonium mit 1 Manual; bei 2 Manualen wird der ähnliche Effect durch den vorgeschriebenen Wechsel der Claviere hervorgebracht.

I. Cl.

II. Cl.

dolce

I. Cl.

f *p* *espressivo*

① I. Cl.

f *rall.* *poco stringendo cresc.*

II. Cl.

f *ritard.* *p* *a tempo* *p riten.*

rit. a piacere ① I. Cl.

Ständchen.

Horch, horch!

Franz Schubert.

Allegretto.

① 12. ④

p

⑤ *dolce*

The musical score is written for piano and consists of six systems of music. The first system is marked 'Allegretto.' and 'Horch, horch!'. The second system is marked 'p' and 'dolce'. The third system is marked 'dolce'. The fourth system is marked 'dolce'. The fifth system is marked 'dolce'. The sixth system is marked 'dolce'. The score is written for piano and includes various musical notations such as notes, rests, and dynamic markings.



Wiegenlied.

Schlaf, Herzenssöhnchen.

Andante con moto.

C. M. von Weber.



*) Bei 2 Manualen spielt die rechte Hand auf dem I. Clav. mit ① oder ⑤ die linke auf dem II. Clav. mit ④
Edition Peters.

An die Hoffnung.

Die du so gern in heiligen Nächten.

Poco Adagio.

L. van Beethoven.

① 14. ①

II. Cl. I. Cl.

dolce *p*

mf *cresc.*

dimin. *p*

cresc. *f* *dimin.*

pp

B. Kirchenmusik.

O sanctissima.

Sicilianisches Fischergebet.

Adagio.

① ⑤
15. *p* *cresc.*

pp *p* *pp*

Choral aus der Passionsmusik.

O Haupt voll Blut und Wunden.

S. Bach.

Lento.

① ④ ⑥
16. *p*

cresc. *mf*

dimin.

Chor aus Judas Maccabäus.

Seht, er kommt mit Preis gekrönt.

G. F. Händel

Allegro moderato.

④ ⑥ 17. *mp* I. Cl. II. Cl.

Corni. *p* I. Cl. II. Cl.

(Flauti.) *mf* *pp* *mp* *p*

(Für Harmonium ohne grand jeu.)

Für 2 Manuale:

I. Cl. ① ⑤

II. Cl. ④

Arie aus dem Messias.

Er weidet seine Heerde.

G.F. Händel.

Larghetto.

② Sva 18. ④ od. ①

I. Cl.

II. Cl.

p

dolce

p

p

First system of musical notation. Treble and bass staves. Treble staff begins with a whole note chord (F#4, A4, C5). Bass staff begins with a whole note chord (F#2, A2, C3). A first ending bracket labeled "1." spans the final two measures of the system.

Second system of musical notation. Treble and bass staves. Treble staff begins with a half note chord (F#4, A4, C5). Bass staff begins with a half note chord (F#2, A2, C3). A second ending bracket labeled "2." spans the final two measures of the system.

Third system of musical notation. Treble and bass staves. Treble staff begins with a half note chord (F#4, A4, C5). Bass staff begins with a half note chord (F#2, A2, C3). A dynamic marking *mf* appears in the middle of the system.

Fourth system of musical notation. Treble and bass staves. Treble staff begins with a half note chord (F#4, A4, C5). Bass staff begins with a half note chord (F#2, A2, C3).

Fifth system of musical notation. Treble and bass staves. Treble staff begins with a half note chord (F#4, A4, C5). Bass staff begins with a half note chord (F#2, A2, C3). A dynamic marking *p* appears in the middle of the system.

Sixth system of musical notation. Treble and bass staves. Treble staff begins with a half note chord (F#4, A4, C5). Bass staff begins with a half note chord (F#2, A2, C3). A dynamic marking *p* appears in the middle of the system. A dynamic marking *dimin. p* appears in the final measure of the system.

Arioso aus dem Messias.

Wie lieblich ist der Boten Schritt.

G. F. Händel.

Larghetto.

④ ⑤ ⑥
19. *p*

dim. *p* *dolce*

dimin. *f*

mf *p*

mf *mf*

First system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The music features a complex texture with many beamed sixteenth and thirty-second notes. Dynamics include *p* (piano) and *dimin. pp* (diminuendo pianissimo).

Ave verum corpus.

Adagio.

W. A. Mozart.

Second system of the musical score. It begins with a first ending bracket marked with circled numbers 1 and 4, and a measure number 20. The key signature changes to two sharps (D major). Dynamics include *pp* (pianissimo) and *p* (piano).

Third system of the musical score. It continues the D major key signature. Dynamics include *cresc.* (crescendo) and *f* (forte).

Fourth system of the musical score. Dynamics include *pp* (pianissimo) and *p* (piano).

Fifth system of the musical score. Dynamics include *p* (piano).

Sixth system of the musical score. Dynamics include *cresc.* (crescendo), *pp* (pianissimo), and *f* (forte).

Seventh system of the musical score. Dynamics include *p* (piano), *pp* (pianissimo), and *tr* (trill).

Integer vitae.

Nur in des Herzens heilig ernster Stille.

Flemming.

Adagio.

①
21.
① oder ④

C. Opernmusik.

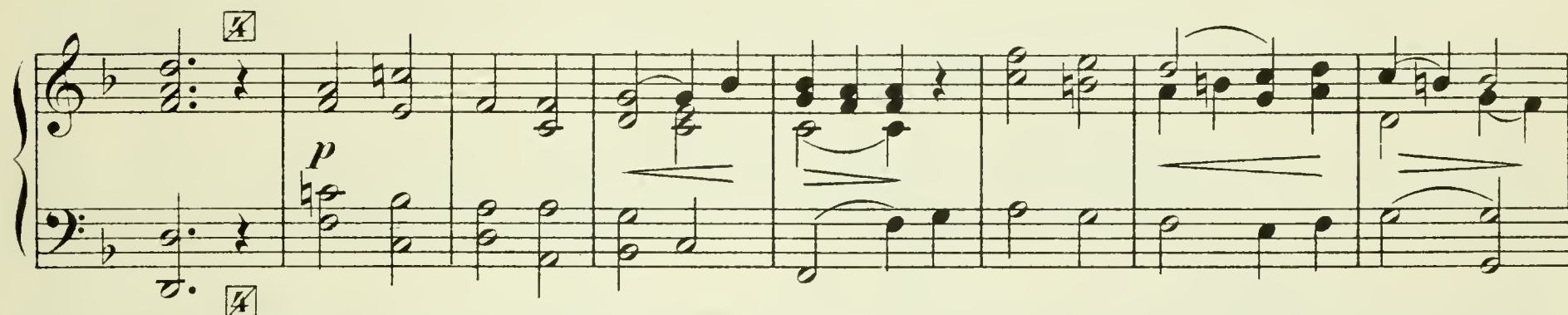
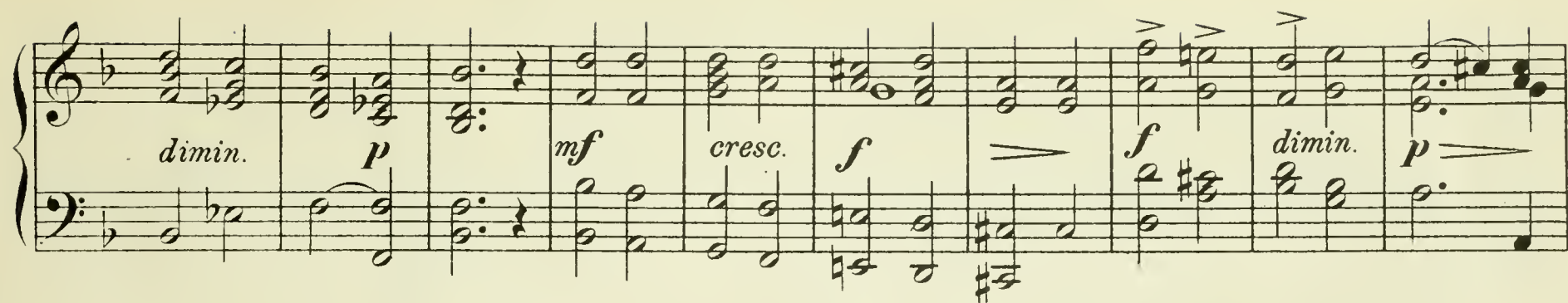
Chor

aus Iphigenia auf Tauris.

C. W. v. Gluck.

Andante.

① ⑤
22.
①



Menuett aus Don Juan.

W. A. Mozart.



Arie aus der Zauberflöte.

In diesen heiligen Hallen.

W. A. Mozart.

Larghetto.

① 24. *p* *mf* *p* *pp*

Arie des Sarastro aus der Zauberflöte.

O Isis und Osiris.

W. A. Mozart.

Adagio.

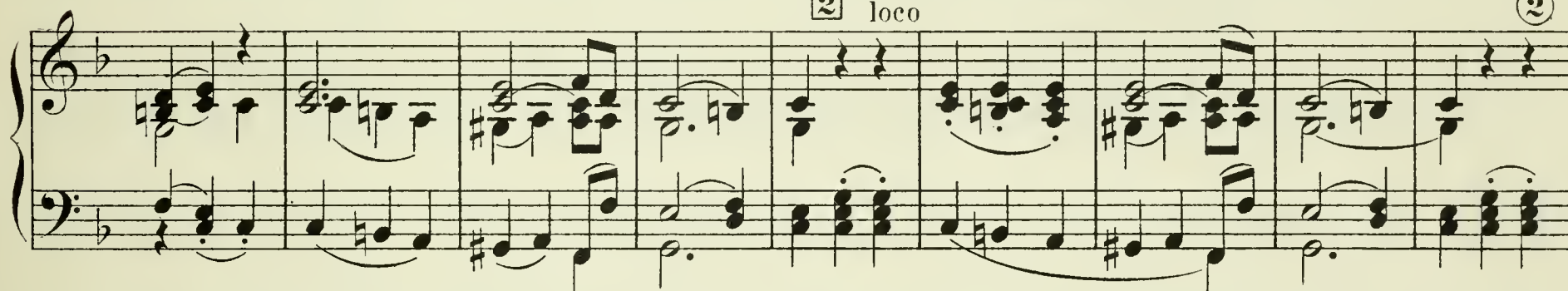
① 25. *p* *8va*



Für einfaches Harmonium.



② loco



Chor aus der Zauberflöte.

O Isis und Osiris.

Für einfaches Harmonium.

W. A. Mozart.

Adagio.

①

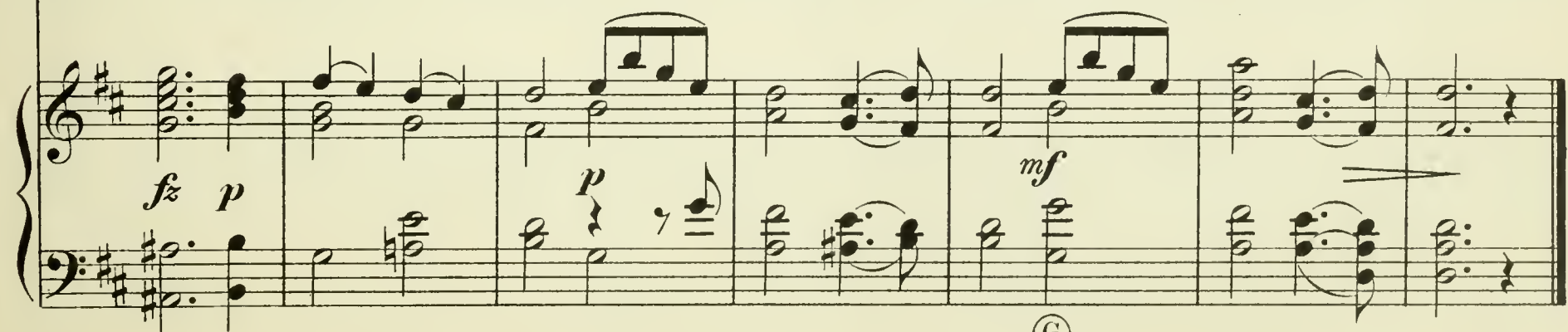
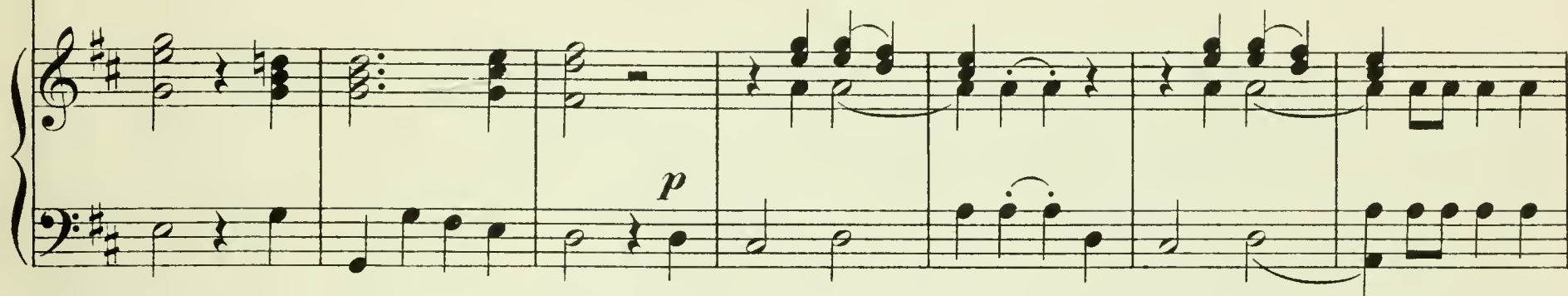
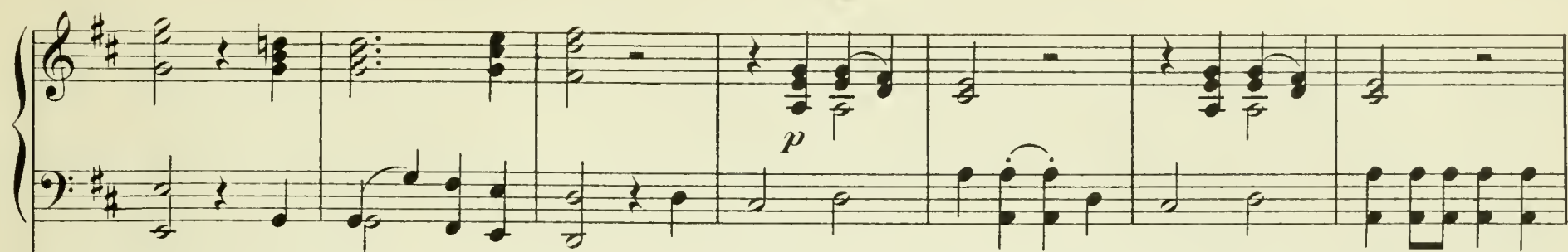
①

Adagio. Für grösseres Harmonium.

① ② ④ ⑥

26.

① ② ④



Ⓒ

Gebet aus dem Freischütz.

Andante.

Leise, leise, fromme Weise.

C. M. v. Weber.

① 27. *dolce* *pp* *p*

④

1. 2. 5

pp *pp* *pp*

Lied aus Oberon.

O, wie wogt es sich schön auf der Fluth.

Andante con moto.

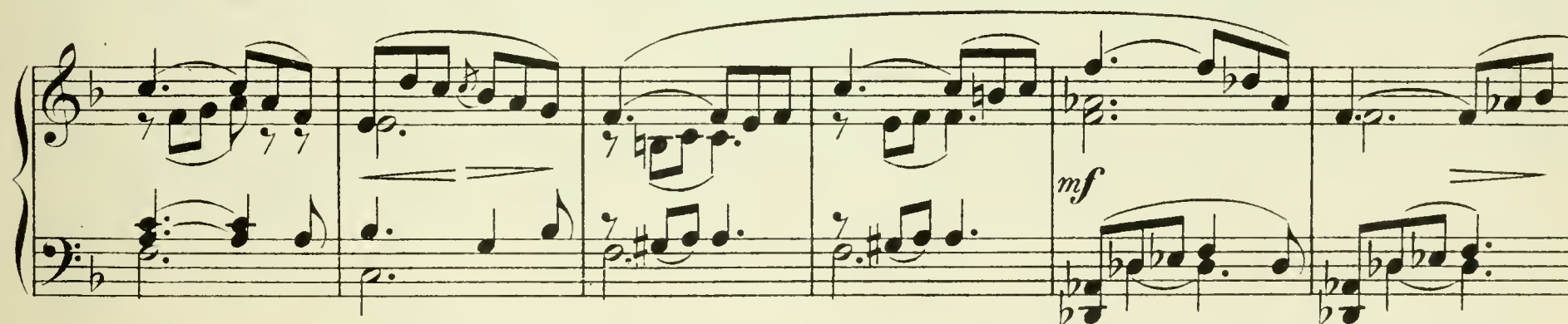
C. M. v. Weber.

① 28. *dolcissimo*

④

⑤

p



Lied aus Preciosa.

Einsam bin ich, nicht alleine.

C. M. v. Weber.

Larghetto.

④ ⑥
29. *p* *ten.* *ten.* *ten.* *ten.* ①

con espressione

pp ① ⑤ ①

Zigeunerchor aus Preciosa.

Im Wald.

Moderato.

C. M. v. Weber.

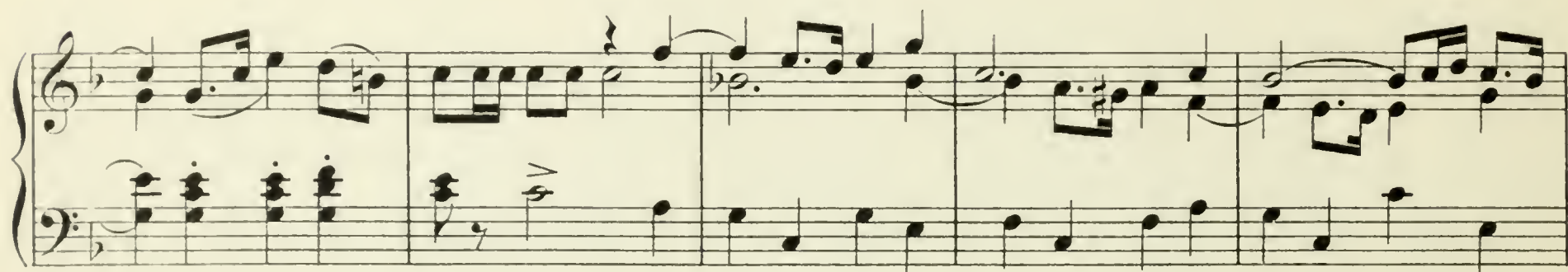
Arie aus der weissen Dame.

Ach, welche Lust, Soldat zu sein.

Tempo di marcia.

① ④ ⑥ 31. *sfp* *cresc.* *f* *mf* ⑤





D. Instrumentalmusik.

Gavotte.

Joh. Seb. Bach.

Con moto.

① ⑤
32.
④

The musical score for the Gavotte by J.S. Bach is presented in a grand staff format, consisting of a treble staff and a bass staff. The key signature is D major, indicated by two sharps (F# and C#). The time signature is common time (C). The tempo marking is 'Con moto'. The score is divided into measures, with a large number '32.' indicating the end of the piece. The dynamics are marked as follows: *p* (piano) at the beginning, *cresc.* (crescendo) in the second measure, *dimin.* (diminuendo) in the third measure, *p* (piano) in the fourth measure, *cresc.* (crescendo) in the fifth measure, *mf* (mezzo-forte) in the sixth measure, *p* (piano) in the seventh measure, *mf* (mezzo-forte) in the eighth measure, *p* (piano) in the ninth measure, and *mf* (mezzo-forte) in the tenth measure. The piece concludes with a repeat sign and a final cadence.

Für 2 Manuale.

I. Cl. ① ⑤

II. Cl. ④ ⑥

Andante

aus der Symphonie N° 2 in Ddur.

Jos. Haydn.

① ④ 33. I. Cl. II. Cl.

p *sf*

II. Cl. I. Cl.

sf

I. Cl. II. Cl.

sf

cresc. *f*

pp *sf > p* *sf > p* *rit.*

Für 2 Manuale.

I. Cl. ①

II. Cl. ④ ⑥

Andante und Menuett.

W. A. Mozart.

Andante.

II. Cl.

④ 34. ④

p II. Cl.

cresc. *p* *cresc.*

1. 2. *p* *sf* *pp*

Menuett.

① ④ ⑥ I. Cl. (M) *fp* *cresc.* *f* *sf* *p*

sf *p* *sfz* *mf* *mf*

f *sf* *mf* *fp* *p*

a tempo *f* *pp rit.* *fp* *cresc.* *f* *sf*

cresc. *f* *p* *p* *f*

Trio.

⑤ *p* *dolce* *mf*

II. Cl.

p *f* *dimin.*

I. Cl.

p *cresc.* *dimin.* *p*

II. Cl.

mf *p*

Men. D. C.
senza replica.

Thema aus der Sonate Opus 26.

L. van Beethoven.

Andante.

① ④ 35. *p* *cresc.* *sf* *p*

p *p* *cresc.* *p* *sf* *p*

sf *p* *cresc.* *p* *sf* *p*

sf *cresc.* *riten.* *p a tempo*

sf *p* *cresc.* *p*

Thema aus der Sonate Opus 42.

Fr. Schubert.

Andante.

① ⑤
36.
①

pp.

cresc.

pp

sp

INHALT.

A. Lieder.

	Seite.		Seite.
1. Steh' ich in finst'rer Mitternacht.....	3	8. Heil dir im Siegerkranz.....	6
2. Es zogen drei Bursche.....	3	9. Oesterreichische Nationalhymne.....	7
3. Muss i denn, muss i denn.....	4	10. Russische Nationalhymne.....	8
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Harmonium-Album

Sammlung
beliebter Tonstücke

für
HARMONIUM

übertragen
von

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Stapf.

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LEIPZIG
C. F. PETERS.

F. Baumgarten, del.

Lith. Anst. v. C. G. Röder & Co. Leipzig

VORWORT.

Sämtliche Nummern dieses Harmoniumalbums sind so gesetzt, dass dieselben auf all den verschiedenen Gattungen von Instrumenten mit einem bis zu vier und sechs Spielen ausgeführt werden können, wenn der Tastenumfang derselben wenigstens 5 Oktaven beträgt.

Wo für Instrumente mit nur einem Spiel, überhaupt für solche, welche die vorgezeichneten Register nicht haben, ein anderer Satz nötig wurde, ist derselbe in kleinerer Schrift beigesetzt. Ausserdem ist bei solch einfachen Instrumenten, welche die Register (2) (Klarinette und Bourdon) sowie (G) (Grand jeu) nicht haben, zu bemerken, dass die hie und da vorkommenden Zeichen S^{va} keine Geltung haben.

Bei der angegebenen Registrierung (welche selbstverständlich nicht absolut massgebend sein soll; denn jeder Spieler, der sein Harmonium und die Klangfarbe seiner Register kennt, wird selbst die geeignetsten Register wählen können) ist ein Harmonium mit 4—6 Spielen zu Grunde gelegt. Die Register, welche entweder auf ein oder zwei Klaviere verteilt sind, sind folgende:

A. Register der linken Seite.

Registres de gauche.

(1) = Cor anglais	8'
(2) = Bourdon	16'
(3) = Clairon	4'
(4) = Basson	8'
(5) = Voix humaine	8'
S = Sourdine	8'
(0) = Forte.	

B. Register der Mitte.

Registres du milieu.

- (E) = Expression.
- (G) = Grand jeu (Volles Werk).
- (M) = Manualkoppel — Accouplement des claviers.

C. Register der rechten Seite.

Registres de droite.

(1) = Flüte	8'
(2) = Clarinette	16'
(3) = Flageolet	4'
(4) = Hautbois	8'
(5) = Voix céleste	8'
(6) = Dolce	8'
(0) = Forte.	

Die Register, welche erklingen sollen, stehen in einem Kreise, z. B. (1) (G); diejenigen, welche ausser Wirksamkeit gesetzt werden sollen, stehen in einem Viereck und sind zudem quer durchstrichen, z. B. [2] [M]. Treten im Verlaufe eines Stückes neue Register, welche in einem Kreise stehen, hinzu, so bleiben die vorher bezeichneten in Wirksamkeit und nur die im Viereck stehenden werden abgestossen. Bei Instrumenten mit 2 Klavieren (Manualen) sind die Register in der Regel so verteilt, dass auf dem unteren (Hauptmanual) (I. Klavier) die Register (1) (2) und (5), dagegen auf dem oberen (II. Klavier) die Register (3) (4) und (6) erklingen. Soll nun auf dem I. Klavier eines dieser letzten Register mit erklingen, z. B. (1) (4), so muss neben dem Anziehen dieser betreffenden Register stets noch das Register (M) (Manualkoppel) mit angezogen und erst dann wieder abgestossen werden, wenn nur solche Register klingen sollen, welche dem I. Klavier angehören. Ebenso muss bei Grand jeu stets die Manualkoppel hinzugezogen werden, weil durch Anziehen des ersteren nur sämtliche Register des einzelnen Manuals erklingen.

Das Register (E) Expression sowie die Register (0) (0) sind niemals vorgeschrieben worden, weil die Ziehung des ersteren sich bei allen Stücken von selbst versteht und die Ziehung der letzteren dem Ermessen jedes einzelnen Spielers anheimgestellt sein soll.

PRÉFACE.

Les différentes pièces de ce recueil sont arrangées de manière à pouvoir être exécutées sur toutes espèces d'harmonium, d'un jusqu'à quatre ou six jeux, à condition que leur étendue atteigne au moins cinq octaves.

Une version ad libitum, en petites notes, accompagne les passages dont l'arrangement dépasserait les capacités des harmoniums à un seul jeu, ou en général de ceux qui ne posséderaient pas les registres demandés. En outre, sur les instruments ne possédant pas les registres (2) (Clarinette et Bourdon) ni le Grand Jeu, on ne tiendra pas compte des S^{va} prescrits ça et là.

Nous n'imposons pas notre registration d'une manière absolue, chaque personne connaissant les ressources de son instrument se trouvant parfaitement à même de choisir elle-même la registration la mieux appropriée. Comme base de nos indications, nous avons choisi l'harmonium de quatre à six jeux. Les registres, répartis sur un ou deux claviers, sont les suivants:

Les registres à mettre en action sont entourés d'un cercle: (1) (G), ceux à supprimer sont indiqués dans un carré et barrés: [2] [M]. Les nouveaux registres indiqués dans le courant d'un morceau n'excluent pas les précédents, qui demeurent en action jusqu'à indication contraire. Pour les instruments à deux claviers, les registres sont généralement répartis de façon que les registres (1), (2) et (5) résonnent sur le clavier inférieur (premier, principal clavier), les registres (3), (4) et (6) sur le clavier supérieur. Lorsque l'un de ces derniers doit être combiné avec des registres du clavier supérieur (par exemple (1) (4)), on tirera, outre les registres en question, le registre (M) (accouplement), qu'on repoussera des que les registres particuliers au premier clavier devront seuls rester en activité sur celui-ci. En outre, dans le Grand Jeu, l'accouplement doit rester constamment en activité, le registre (G) employé seul ne commandant que l'ensemble des registres de chaque clavier pris séparément.

Les registres (E) (Expression) et (0) (0) (Forte) n'ont été prescrits nulle part, l'emploi du premier s'imposant de lui-même dans tous les morceaux, celui des deux autres devant être laissé à l'appréciation de chacun.

Ernst Stapf.

A. Lieder.

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A. Lieder.

Morgenroth, Morgenroth.

Deutsche Volksweise.

Lento.

① ④ 1. *p*

Ich hatt einen Kameraden.

Alla marcia.

Deutsche Volksweise.

① ③ ④ 2. *mf marcato*

Das Lieben bringt gross' Freud.

Con moto.

Schwäbische Volksweise.

① ④ 3. *mf* *p*

dimin. e ritard.

Mein Schatz der ist auf die Wanderschaft.

Für Instrumente mit einem Spiel.
Andante con moto.

Deutsche Volksweise.

① *p* *sf* *p*

4. Für Instrumente mit zwei oder mehr Spielen.
Andante con moto.

① ② ④ *p* *sf* *p*

f *p* *dimin.* *sf* *pp* *poco rit.*

f *p* *dimin.* *sf* *pp* *poco rit.*

Mein Herz ist im Hochland.

Moderato.

Schottische Volksweise.

① 5. ①

Für 2 Manuale:
I. Clav. ④ ⑤ ⑥ auf beiden Seiten.
II. Clav. ④

Das Schiff streicht durch die Wellen.

Moderato.

Italienische Volksweise.

① ④ 6. ① ④

Bundeslied.

7

Brüder, reicht die Hand zum Bunde.

Mozart.

Andante.

① ② ④ ⑥
7.

mf

cresc. *f* *p*

Für 2 Manuale.

Mutterseelen allein.

Es blickt so still der Mond mich an.

Braun.

Moderato.

I. Cl. ① ⑤
II. Cl. ④

① ④
8.

p

dimin. *pp* *p*

poco animato *poco rit.* *mf*

dimin. *mf* *fz* *dimin. e ritard.*

Wanderers Nachtlied.

Ueber allen Gipfeln ist Ruh'.

Sostenuto.

Klein.

④ 9. ④

① ①

Opferlied.

Die Flamme lodert.

Beethoven.

Maestoso.

① ② ④ 10. ① ② ④

Das Mädchen an das erste Schneeglöckchen.

9

Was bricht hervor?

Weber.

Andante.

① ④ 11. *p*

II. Cl. I. Cl.

II. Cl. I. Cl.

p *cresc.*

p *pp* *dolce*

II. Cl.

dimin. *mf*

II. Cl. I. Cl.

p *pp* *p* *cresc.*

fp *fp* *dimin.* *rit.*

Für 2 Manuale:

I. Cl. ① ⑤ auf beiden Seiten.

II. Cl. ④ ⑥

Moderato.

II. Cl.

Der Lindenbaum.

Am Brunnen, vor dem Thore.

Schubert.

① ⑤ 12. ①

pp *cresc.*

II. Cl.

I. Cl.

fp *dimin.* *pp* *p*

p *fp*

poco rit. *fp*

Morgengruss.

I. Cl. ① ⑤

II. Cl. ④

Moderato.

Guten Morgen, schöne Müllerin.

Schubert.

④ ⑥ 13. ④

I. Cl. II. Cl. p dolce dimin. p

mf

dimin. e rit. a tempo mf

mf poco rall. pp

Mignon's Lied.

Kennst du das Land.

Reichardt.

Moderato.

① ④ ⑥

14.

① ④

I. Cl. II. Cl. mf

p f

mf cresc. f dimin.

B. Kirchenmusik.

Lobgesang.

Grosser Gott, wir loben dich.

Kirchliche Volksweise.

Maestoso.

① ④ ⑥
15.

Maestoso.

Dasselbe
für
Grand jeu.

Weihnachtsgesang.

Es ist ein Ros' entsprungen.

Kirchliche Volksweise.

Moderato.

① ④
16.

Lobgesang.

13

Allein Gott in der Höh' sei Ehr'.

Decius.

Maestoso.

① ④ ⑥
17.
① ④

Hymne.

Selig sind, die Gottes Wort hören.

Hellwig.

Andante.

① ④
18.
① ④

Russisches Kirchenlied.

Ich bete an die Macht der Liebe.

Moderato.

Bortniansky.

②
19. ④

8va
p

Stabat Mater.

Stabat mater dolorosa.

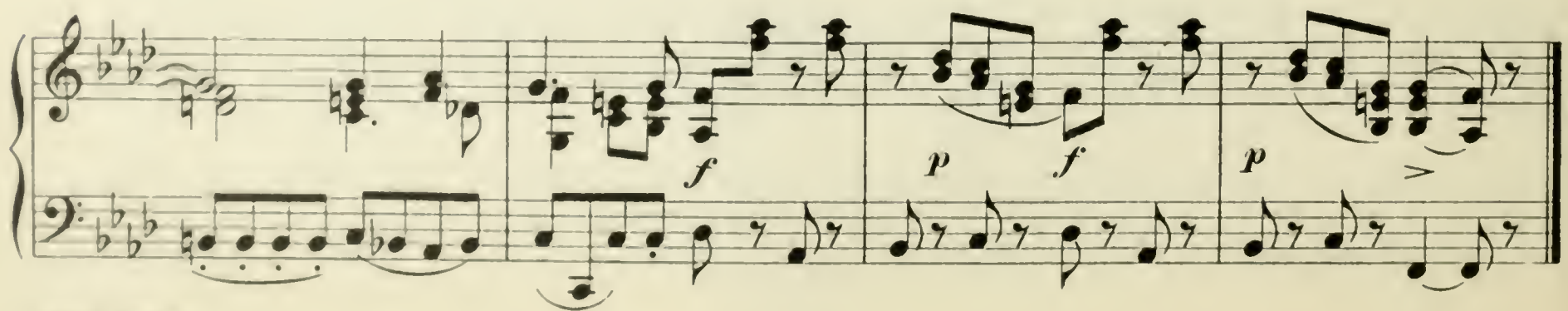
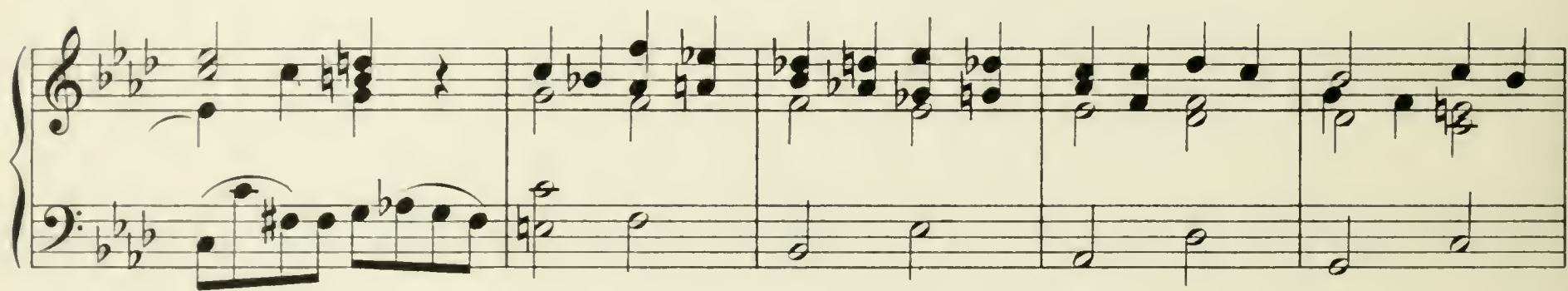
Grave.

Pergolese.

②
20. ① ②

8va
p
loco





Samson.

Trauermarsch.

Händel.

Grave.

① ⑤*) 21. *p*

① ⑤ *mf*

② ④ ⑥ *mf*

② *f*

*) Das Register ⑤ kann nur dann hier gebraucht werden, wenn es auf beiden Seiten vorhanden ist.

Gebet zu Gott.

Adagio.

Dir nah' ich mich.

Haydn.

① ④ ⑥
22.
① ④

⑤

Die Jahreszeiten.

Komm, holder Lenz.

Haydn.

Allegretto.

① ④ ⑥

23.

① ④

dolce

p

This page contains six systems of musical notation for piano, written in G major (one sharp). The notation includes various dynamics and articulations:

- System 1:** Dynamics include *mf* and *sf*.
- System 2:** Dynamics include *pp*, *p*, *sf*, *pp*, and *p*.
- System 3:** Dynamics include *dim.*, *p*, and *f*.
- System 4:** Dynamics include *p* and *cresc.*
- System 5:** Dynamics include *p*, *dolce*, and *f marcato*.
- System 6:** Dynamics include *p* and *mf*.

The notation features a variety of musical elements such as chords, arpeggios, and melodic lines in both the treble and bass staves.

First system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The system includes dynamic markings *p*, *p*, *f*, and *dim.*. The music features complex chordal textures and melodic lines.

Second system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The system includes dynamic markings *p*, *dim. e poco rit.*, and *dolce*. The tempo marking *a tempo* is also present. The music continues with intricate harmonic and melodic development.

Third system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The system includes the dynamic marking *sf*. The music features a series of chords and melodic fragments.

Fourth system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The system includes the dynamic marking *p*. The music continues with complex chordal textures and melodic lines.

Fifth system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The system includes dynamic markings *f*, *p dim.*, *pp*, *f*, and *cresc.*. The music features a series of chords and melodic fragments.

Sixth system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The system includes dynamic markings *p* and *f*. The music continues with complex chordal textures and melodic lines.

Auferstehung.

Aufersteh'n, ja aufersteh'n.

Graun.

Adagio.
8va

② 24. ④

mf *p*

mf *cresc.* *f* *p*

Pax vobiscum.

Friede sei mit euch.

Schubert.

Adagio.
8va

② 25. ④ od. ①

p *mf*

f *p*

pp *p*

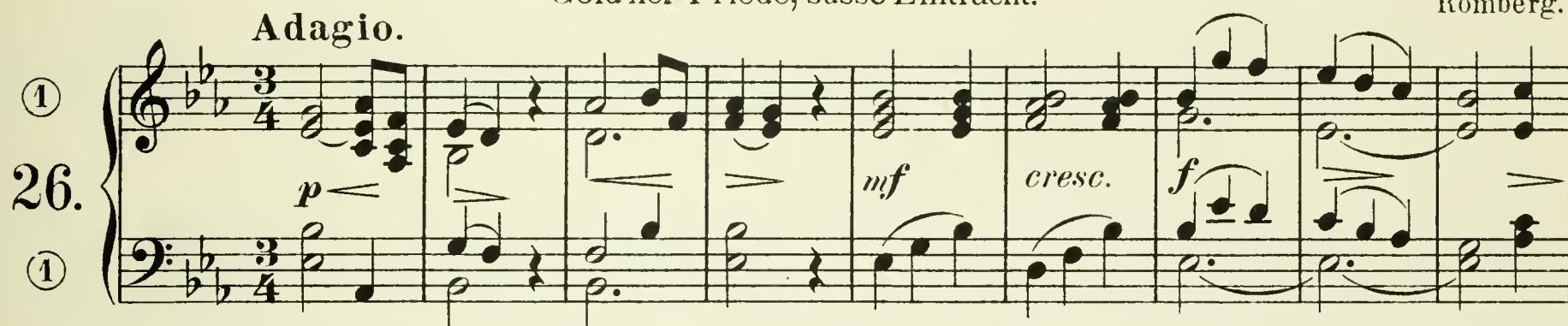


Das Lied von der Glocke.

Gold'ner Friede, süsse Eintracht.

Romberg.

Adagio.



C. Opernmusik.

Rinaldo.

Lasst mich mit Thränen mein Loos beklagen.

Händel.

① ④
oder ⑤
27.
① ④
oder ⑤

Larghetto. §

p

mf *cresc.* *f*

p *mf*

mf *p* *f* *p*

§

Vom Zeichen bis
zur Fermate.

Così fan tutte.

Traget sanft mit leisem Wehen.

Mozart.

Andante.

① ④ ⑥
28. *dolce*

mf

p. *cresc.* *dolce*

dimin. *dolce* *cresc.*

dimin. *dolce* *dimin.* *pp*

Don Juan.

Mit Blondinen phantasiren.

Mozart.

Andante con moto.

① ④ ⑥
29.
① ④

p

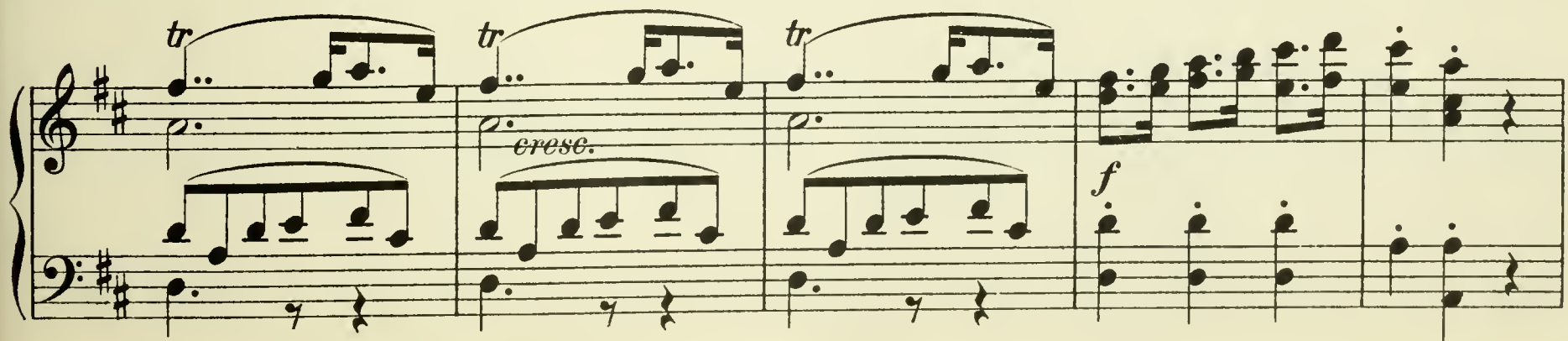
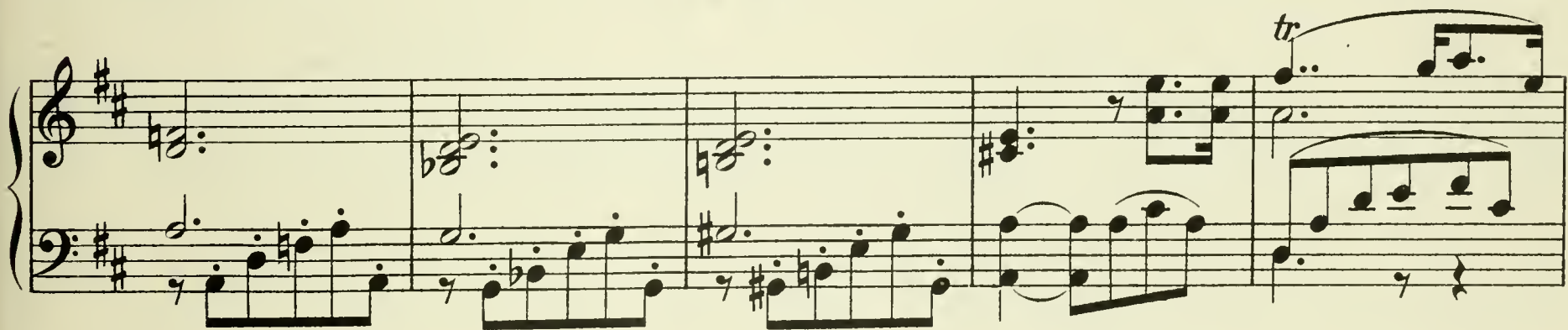
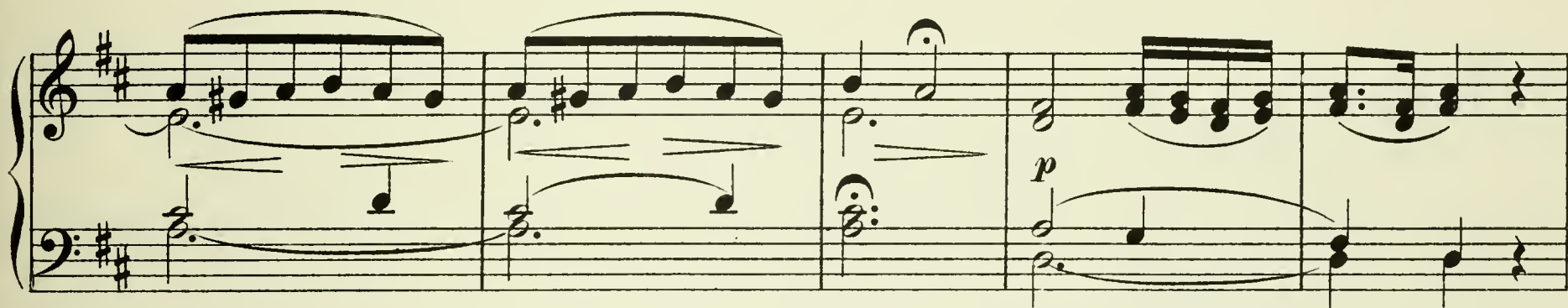
f

cresc.

p

cresc.

cre - - - scen - - - do





Die Hochzeit des Figaro.

Will einst das Gräflein ein Tänzchen wagen.

Mozart.

Allegretto.

① ④ ⑥

30.

p

Three systems of piano accompaniment. The first system includes a mezzo-forte (*mf*) dynamic marking. The third system includes a diminuendo (*dimin.*) marking.

Titus.

Im Arm der Freundschaft weilen.

Mozart.

Andante.

Three systems of piano accompaniment. The first system is marked *Andante.* and *p*. The second system includes *p*, *cresc.*, and *mf* markings. The third system includes *f* and *p* markings.

Die Zauberflöte.

Priestermarsch.

Mozart.

Moderato.

① ④ ⑥

32.

① ④

p

p

fp

fp

fp

Für 2 Manuale:

I. Cl. ① ⑤

II. Cl. ④ ⑥

Die weisse Dame.

Jubelklang, ertöne laut und hell.

Boieldieu.

Moderato.

① ⑤

33.

⑥ *f*

II. Cl.

p

II. Cl.

I. Cl.

pp

pp

④

④

④

I. Cl.

First system of musical notation, measures 1-5. Treble and bass staves with chords and single notes. A piano (*p*) dynamic marking is present in measure 4.

Second system of musical notation, measures 6-10. Treble and bass staves. Includes crescendo (*cresc.*), fortissimo (*fp*), diminuendo (*dimin.*), and rallentando (*rall.*) markings. A *dolce* marking is above the treble staff in measure 10. Rehearsal mark 4 and a 'M' box are present. II. Cl. is indicated below the bass staff.

Third system of musical notation, measures 11-15. Treble and bass staves with continuous eighth-note patterns in the bass.

Fourth system of musical notation, measures 16-20. Treble and bass staves. Includes a mezzo-forte (*mf*) dynamic marking and a first clarinet (I. Cl.) part indicated below the bass staff.

Fifth system of musical notation, measures 21-25. Treble and bass staves with chords and eighth-note patterns.

Sixth system of musical notation, measures 26-30. Treble and bass staves. Includes rehearsal mark 4 and a 'M' box. The system concludes with a final chord in measure 30.

First system of musical notation. The piano part is in the left hand, and the flute part is in the right hand. The tempo is marked *dolce*. The piano part features a steady eighth-note accompaniment. The flute part has a melodic line with a slur and a fermata over the first two measures.

fl. cl.

Second system of musical notation. The piano part continues with the eighth-note accompaniment. The flute part has a melodic line with a slur and a fermata over the first two measures.

Third system of musical notation. The piano part continues with the eighth-note accompaniment. The flute part has a melodic line with a slur and a fermata over the first two measures. The tempo is marked *a tempo*. The piano part has a *p* dynamic marking. The flute part has a *poco rit.* marking.

Fourth system of musical notation. The piano part continues with the eighth-note accompaniment. The flute part has a melodic line with a slur and a fermata over the first two measures. The tempo is marked *rall.* and *a tempo*. The piano part has a *p* dynamic marking.

Fifth system of musical notation. The piano part continues with the eighth-note accompaniment. The flute part has a melodic line with a slur and a fermata over the first two measures. The tempo is marked *sempre dim.*

Sixth system of musical notation. The piano part continues with the eighth-note accompaniment. The flute part has a melodic line with a slur and a fermata over the first two measures. The tempo is marked *pp* and *f*. The piano part has a *pp* dynamic marking. The flute part has a *f* dynamic marking. The system ends with a double bar line and a repeat sign.

Norma.

35

Diese Zarten jetzt beschütze.

Bellini.

Moderato.

① ④ ⑤ ⑥

34.

① ④

The musical score is written for piano and consists of six systems of staves. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics like *sf*, *p*, and *fz* are used throughout. The phrase *a piacere* is written in the second system. The piece concludes with a double bar line and a repeat sign in the final system.

System 1: Treble and bass staves with eighth and sixteenth notes, slurs, and a repeat sign.

System 2: Treble staff features a triplet of eighth notes and a slur. Bass staff has a triplet of eighth notes. Dynamics *sf* and *p* are present. The phrase *a piacere* is written above the treble staff.

System 3: Treble staff has a slur over a group of notes. Bass staff has a slur over a group of notes.

System 4: Treble staff has a slur over a group of notes. Bass staff has a slur over a group of notes.

System 5: Treble staff has a slur over a group of notes. Bass staff has a slur over a group of notes. Dynamics *p* and *fz* are present.

System 6: Treble staff has a slur over a group of notes. Bass staff has a slur over a group of notes. Dynamics *fz* and *dolce* are present.



Joseph.

Ich war Jüngling noch an Jahren.

Andante.

Méhul.

35.

dolce *p*

p

dolce

D. Instrumentalmusik.

39

Für 2 Manuale:

I. Cl. ①

II. Cl. ④ ⑥

Symphonie Nr. 7 in C dur.

Adagio und Menuett.

Haydn.

Adagio ma non troppo.

I. Cl.

①

36.

①

II. Cl.

I. Cl.

II. Cl.

I. Cl.

I. Cl.

dimin.

pp

p

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides harmonic support with chords and single notes. Dynamic markings include *sf*, *p*, *sf*, *p*, *sf*, *sf*, and *pp*.

Second system of musical notation. The treble staff continues the melodic line with various articulations, and the bass staff features chords and moving lines. A *p* dynamic marking is present in the bass staff.

Third system of musical notation. The treble staff has a melodic line with slurs, and the bass staff has chords and moving lines. Dynamic markings include *sf*, *p*, *sf*, *p*, and *pp*.

Fourth system of musical notation. The treble staff features a melodic line with slurs, and the bass staff has chords and moving lines. Dynamic markings include *sf*, *p*, *sf*, *p*, *sf*, *p*, *f*, and *pp*.

Fifth system of musical notation. The treble staff has a melodic line with slurs, and the bass staff has chords and moving lines. A *p* dynamic marking is present in the bass staff. A first ending bracket labeled "5" spans the first two measures. Below the system, the labels "II. Cl." and "I. Cl." are written.

Sixth system of musical notation. The treble staff has a melodic line with slurs, and the bass staff has chords and moving lines. A *pp* dynamic marking is present in the bass staff. A second ending bracket labeled "5" spans the first two measures. Below the system, the label "II. Cl." is written.

⑤

p

ff

I. Cl. II. Cl. I. Cl.

sf *pp*

II. Cl.

5 *)

p

II. Cl.

I. Cl.

*) Bei 2 Manualen bleibt ⑤ auf beiden Seiten.
Edition Peters.

II. Cl.

sf *p* *sf* *p* *sf*

dimin. *sf* *pp* *p*

dimin. *f*

4 I. Cl. 4

Menuetto.
Allegretto.

① ④ ⑥

⑥ *mf*

① ④

I. Cl.

4 II. Cl. *p* I. Cl.

4 II. Cl. I. Cl.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a key signature of one sharp (F#) and a common time signature. Dynamics include *sf* (sforzando) and *p* (piano). A circled number 4 is present above the staff.

Second system of musical notation, featuring a grand staff. Dynamics include *sf* (sforzando). The system concludes with the instruction "II. Cl." (Second Clarinet) written above and below the staff.

Third system of musical notation, featuring a grand staff. Dynamics include *mf* (mezzo-forte). The system concludes with the instruction "I. Cl." (First Clarinet) written above and below the staff.

Fourth system of musical notation, featuring a grand staff. Dynamics include *mf* (mezzo-forte). The system concludes with the instruction "I. Cl." (First Clarinet) written below the staff.

Fifth system of musical notation, featuring a grand staff. Dynamics include *f* (forte), *dimin.* (diminuendo), and *p* (piano). The system concludes with the instruction "Fine." written above the staff.

Trio.

II. Cl.

dolce

p

I. Cl.

Symphonie Nr. 2 in D dur.

Menuett.

Haydn.

Allegretto.

① ④ ⑥

37.

① ④

f *sf* *sf* *sf* *f*

tr

Das 2. Mal *pp*

f *sf* *sf* *sf*

p

cresc. *ff*

tr *sf* *sf* *sf* *sf*

tr *dimin.* *sf* *2* *p cresc.* *f*

⑤ Trio.

p *dolce*

II. Cl.

p

I. Cl.

p

dimin.

II. Cl.

p

cresc. *p* *dimin.* *pp*

Menuetto D.C.

I. Clav. auf beiden Seiten ① ⑤ Clavier-Sonate Nr. 2 in C dur.

II. Clav. links ④ rechts ④ ⑥

Andänte.

Mozart.

Cantabile.

dolce *f* *p*

I. Cl. II. Cl.

fzp *f* *cresc.*

II. Cl.

p *f* *dolce* *tr*

I. Cl. II. Cl.

cresc. *f* *p*

I. Cl. II. Cl.

First system of musical notation. The treble clef staff contains a melody with a repeat sign at the beginning. The bass clef staff features a piano accompaniment with a *pp* (pianissimo) dynamic marking. The key signature is three flats (B-flat, E-flat, A-flat).

Second system of musical notation. The treble clef staff continues the melody. The bass clef staff includes a *cresc.* (crescendo) marking and a *f* (forte) dynamic marking. A *p* (piano) marking appears at the end of the system. The key signature remains three flats.

Third system of musical notation. The treble clef staff continues the melody. The bass clef staff includes a *I. Cl.* (First Clarinet) marking. The key signature remains three flats.

Fourth system of musical notation. The treble clef staff continues the melody. The bass clef staff includes a *f* (forte) dynamic marking and a *p* (piano) marking. A *II. Clav.* (Second Clarinet) marking is present. The key signature remains three flats.

Fifth system of musical notation. The treble clef staff continues the melody. The bass clef staff features a piano accompaniment with a *pp* (pianissimo) dynamic marking. The key signature changes to two flats (B-flat, E-flat) at the end of the system.

dolce

f

p

fz p

I. Cl.

fz p

cresc.

II. Cl.

p

p

f

dolce

I. Cl.

II. Cl.

tr

f

I. Cl.

II. Cl.

pp

p.

Für 2 Manuale:

I. Cl. ① ⑤

II. Cl. ④ ⑥

Clavier-Sonate Opus 14 Nr. 2.

Andante.

Beethoven.

Andante.

II. Cl.

① od. ④

39.

① od. ④

II. Cl.

45

5
4*cresc.**sf**cresc.**sf**p**p**cresc.*

54

54

*p**f**sf**p**sf**sf**sf**sf**p*

Variation.

⑤ od. ④ I. Cl. 7 25

sempre legato

⑤ od. ④ II. Cl.

cresc.

cresc.

cresc.

p

cresc.

p

sf

sf

sf

sf

p

(p)

First system of musical notation, piano part. The right hand features a melodic line with eighth and sixteenth notes, including a trill. The left hand provides a harmonic accompaniment with chords and moving lines. A *cresc.* marking is present in the second measure, and an *sf* marking is in the fourth measure.

Second system of musical notation, piano part. The right hand continues the melodic development. The left hand features a series of chords. A *p* marking is in the first measure, and a *cresc.* marking is in the third measure.

Third system of musical notation, piano part. The right hand consists of a series of chords. The left hand has a melodic line with eighth notes. *sf* markings are present in the first, second, and third measures.

Fourth system of musical notation, piano part. The right hand includes a section for the II. Cl. (Second Clarinet). The left hand has a melodic line. A *p* marking is in the first measure, and a *pp* marking is in the second measure. A *II. Cl.* marking is also present below the staff.

Fifth system of musical notation, piano part. The right hand features a melodic line. The left hand has a series of chords. A *pp* marking is in the first measure, and a *pp* marking is in the second measure. A circled *M* marking is in the third measure. *I. Cl.* markings are present above and below the staff in the fourth measure.



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VORWORT.

Sämtliche Nummern dieses Harmoniumalbums sind so gesetzt, dass dieselben auf all den verschiedenen Gattungen von Instrumenten mit einem bis zu vier und sechs Spielen ausgeführt werden können, wenn der Tastenumfang derselben wenigstens 5 Oktaven beträgt.

Wo für Instrumente mit nur einem Spiel, überhaupt für solche, welche die vorgezeichneten Register nicht haben, ein anderer Satz nötig wurde, ist derselbe in kleinerer Schrift beige-
setzt. Ausserdem ist bei solch einfachen Instrumenten, welche die Register (2) (Klarinette und Bourdon) sowie (G) (Grand jeu) nicht haben, zu bemerken, dass die hie und da vorkommenden Zeichen S^{ra} keine Geltung haben.

Bei der angegebenen Registrierung (welche selbstverständlich nicht absolut massgebend sein soll; denn jeder Spieler, der sein Harmonium und die Klangfarbe seiner Register kennt, wird selbst die geeignetsten Register wählen können) ist ein Harmonium mit 4—6 Spielen zu Grunde gelegt. Die Register, welche entweder auf ein oder zwei Klaviere verteilt sind, sind folgende:

A. Register der linken Seite.

Registres de gauche.

(1) = Cor anglais	8'
(2) = Bourdon	16'
(3) = Clairon	4'
(4) = Basson	8'
(5) = Voix humaine	8'
S = Sourdine	8'
(0) = Forte.	

B. Register der Mitte.

Registres du milieu.

- (E) = Expression.
(G) = Grand jeu (Volles Werk).
(M) = Manualkoppel — Accouplement des claviers.

C. Register der rechten Seite.

Registres de droite.

(1) = Flüte	8'
(2) = Clarinette	16'
(3) = Flageolet	4'
(4) = Hautbois	8'
(5) = Voix céleste	8'
(6) = Dolce	8'
(0) = Forte.	

Die Register, welche erklingen sollen, stehen in einem Kreise, z. B. (1) (G); diejenigen, welche ausser Wirksamkeit gesetzt werden sollen, stehen in einem Viereck und sind zudem quer durchstrichen, z. B. [2] [M]. Treten im Verlaufe eines Stückes neue Register, welche in einem Kreise stehen, hinzu, so bleiben die vorher bezeichneten in Wirksamkeit und nur die im Viereck stehenden werden abgestossen. Bei Instrumenten mit 2 Klavieren (Manualen) sind die Register in der Regel so verteilt, dass auf dem unteren (Hauptmanual) (I. Klavier) die Register (1) (2) und (5), dagegen auf dem oberen (II. Klavier) die Register (3) (4) und (6) erklingen. Soll nun auf dem I. Klavier eines dieser letzten Register mit erklingen, z. B. (1) (4), so muss neben dem Anziehen dieser betreffenden Register stets noch das Register (M) (Manualkoppel) mit angezogen und erst dann wieder abgestossen werden, wenn nur solche Register klingen sollen, welche dem I. Klavier angehören. Ebenso muss bei Grand jeu stets die Manualkoppel hinzugezogen werden, weil durch Anziehen des ersteren nur sämtliche Register des einzelnen Manuals erklingen.

Das Register (E) Expression sowie die Register (0) (0) sind nirgends vorgeschrieben worden, weil die Ziehung des ersteren sich bei allen Stücken von selbst versteht und die Ziehung der letzteren dem Ermessen jedes einzelnen Spielers anheimgestellt sein soll.

PRÉFACE.

Les différentes pièces de ce recueil sont arrangées de manière à pouvoir être exécutées sur toutes espèces d'harmonium, d'un jusqu'à quatre ou six jeux, à condition que leur étendue atteigne au moins cinq octaves.

Une version ad libitum, en petites notes, accompagne les passages dont l'arrangement dépasserait les capacités des harmoniums à un seul jeu, ou en général de ceux qui ne posséderaient pas les registres demandés. En outre, sur les instruments ne possédant pas les registres (2) (Clarinette et Bourdon) ni le Grand Jeu, on ne tiendra pas compte des S^{ra} prescrits ça et là.

Nous n'imposons pas notre registration d'une manière absolue, chaque personne connaissant les ressources de son instrument se trouvant parfaitement à même de choisir elle-même la registration la mieux appropriée. Comme base de nos indications, nous avons choisi l'harmonium de quatre à six jeux. Les registres, répartis sur un ou deux claviers, sont les suivants:

Les registres à mettre en action sont entourés d'un cercle: (1) (G), ceux à supprimer sont indiqués dans un carré et barrés: [2] [M]. Les nouveaux registres indiqués dans le courant d'un morceau n'excluent pas les précédents, qui demeurent en action jusqu'à indication contraire. Pour les instruments à deux claviers, les registres sont généralement répartis de façon que les registres (1), (2) et (5) résonnent sur le clavier inférieur (premier, principal clavier), les registres (3), (4) et (6) sur le clavier supérieur. Lorsque l'un de ces derniers doit être combiné avec des registres du clavier supérieur (par exemple (1) (4)), on tirera, outre les registres en question, le registre (M) (accouplement), qu'on repoussera des que les registres particuliers au premier clavier devront seuls rester en activité sur celui-ci. En outre, dans le Grand Jeu, l'accouplement doit rester constamment en activité, le registre (G) employé seul ne commandant que l'ensemble des registres de chaque clavier pris séparément.

Les registres (E) (Expression) et (0) (0) (Forte) n'ont été prescrits nulle part, l'emploi du premier s'imposant de lui-même dans tous les morceaux, celui des deux autres devant être laissé à l'appréciation de chacun.

Ernst Stapf.

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A. Lieder.

Ach, wie ist's möglich dann.

Thüringische Volksweise.

Moderato.

① ⑤
1.
④

p

dolce *crese.* *p* *dim.*

1. 2.

Detailed description: This is a piano accompaniment score for a song. It consists of two systems of music. The first system is marked 'Moderato.' and 'Thüringische Volksweise.' It features a treble and bass clef with a 2/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef. The first system includes a first ending bracket and a second ending bracket. The second system continues the melody and bass line, with dynamic markings *p*, *dolce*, *crese.*, *p*, and *dim.* The key signature has one sharp (F#).

Jetzt gang i an's Brünnele.

Schwäbische Volksweise.

Andante.

① ④
2.
① ④

p

p *dim.*

Detailed description: This is a piano accompaniment score for a song. It consists of two systems of music. The first system is marked 'Andante.' and 'Schwäbische Volksweise.' It features a treble and bass clef with a 3/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef. The first system includes a first ending bracket and a second ending bracket. The second system continues the melody and bass line, with dynamic markings *p* and *dim.* The key signature has one sharp (F#).

Was hab' ich denn meinem Feinsliebchen gethan.

Andante.

Deutsche Volksweise.

① ④
3.
① ④

The musical score for the first piece is in G major (one sharp) and common time (C). It is marked 'Andante.' and 'Deutsche Volksweise.' The score consists of two systems. The first system has a treble and bass staff with a piano (p) dynamic. The second system also has a treble and bass staff with a mezzo-forte (mf) dynamic. The melody is simple and folk-like, with a repeating pattern of eighth and sixteenth notes.

Schier dreissig Jahre bist du alt.

Moderato.

Deutsche Volksweise.

① ② ④ ⑥
4.
① ④

The musical score for the second piece is in D major (two sharps) and 2/4 time. It is marked 'Moderato.' and 'Deutsche Volksweise.' The score consists of three systems. The first system has a treble and bass staff with a mezzo-forte (mf) dynamic. The second and third systems also have a treble and bass staff. The melody is more complex than the first piece, featuring many sixteenth and thirty-second notes, giving it a lively, dance-like feel.

Ein Sträusschen am Hute.

7

Con moto.

Schwäbische Volksweise.

① ④ ⑥
5.
① ④

mf

p

dim. e rit.

This musical score is for a piano piece in G major, 3/8 time. It consists of three systems of music. The first system includes fingerings (1, 4, 6) for the right hand and (1, 4) for the left hand, and a section number '5.'. The tempo is 'Con moto'. The first system ends with a mezzo-forte (*mf*) dynamic. The second system ends with a piano (*p*) dynamic. The third system ends with a 'dim. e rit.' (diminuendo and ritardando) instruction.

Wie die Blümlein draussen zittern.

Lento.

Deutsche Volksweise.

① ④
6.
① ④

dolce

cresc.

p

cresc.

f

This musical score is for a piano piece in G major, 3/4 time. It consists of three systems of music. The first system includes fingerings (1, 4) for both hands and a section number '6.'. The tempo is 'Lento'. The first system ends with a 'dolce' (sweet) instruction. The second system ends with a 'cresc.' (crescendo) instruction. The third system ends with a piano (*p*) dynamic, followed by a 'cresc.' instruction and a fortissimo (*f*) dynamic.

Stumm schläft der Sänger.

Adagio.

Schottische Melodie.

① ④ ⑥
7.
① ④

The musical score for 'Stumm schläft der Sänger.' is written for piano in 3/4 time, key of B-flat major. It consists of three systems of staves. The first system includes fingerings ① ④ ⑥ for the right hand and ① ④ for the left hand, and a dynamic marking of *p*. The second and third systems include a dynamic marking of *f* and a crescendo marking *p>*. The score features a variety of chords and melodic lines, with some passages marked with accents and slurs.

Schlachtgebet.

Vater, ich rufe dich.

Adagio. Für einfaches Harmonium.

Himmel.

① ④
① ④

The musical score for 'Schlachtgebet.' is written for simple harmonium in common time, key of B-flat major. It consists of two systems of staves. The first system includes fingerings ① ④ for both hands and dynamic markings of *p*, *mf più animato*, *cresc.*, and *f*. The second system includes fingerings ① ② ④ ⑥ for the right hand and ① ② ④ for the left hand, and a dynamic marking of *8.* The score features a variety of chords and melodic lines, with some passages marked with accents and slurs.

Tempo I.

p *espressivo* p

Tempo I.

p *espressivo* p

Abendruhe.

Wie herrlich sind die Abendstunden.

Mozart.

Adagio.

① ⑤
9.
①

p *mf*

p

p *pp*

Das Bild der Rose.

In einem Thale friedlich, stille.

Reichardt.

Sostenuto.

I. Cl.

①

10.

①

pp

II. Cl.

③

*p**più mosso**p**f*

I. Cl.

*rit.***Tempo I.***pp**p**pp**p*

II. Cl.

pp

Haidenröslein.

11

Sah ein Knab' ein Röslein steh'n.

Andantino.

Schubert.

④ ⑤
11.
④

II. Cl.
dolce
II. Cl.

cresc.
dim.

poco riten.
a tempo

① I. Cl.
p
① I. Cl.
cresc.
dim.
poco riten.
a tempo

The musical score is written for piano and flute. The piano part is in G major, 2/4 time, and consists of six systems of two staves each. The flute part is also in G major, 2/4 time, and consists of six systems of two staves each. The score includes various dynamics such as *dolce*, *p*, *cresc.*, *dim.*, and *poco riten.*, as well as tempo markings like *Andantino* and *a tempo*. The score is numbered 11 and includes a key signature of one sharp (F#).

Andante.

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Frühlingsglaube.

Die linden Lüfte sind erwacht.

Schubert.

Andante.

① ④
oder
② 8va
13.
①

pp

p

mf *dim.*

dolce *cresc.* *dim. e rit.* *a tempo* *pp*

dim. *pp*

Schwertlied.

Du Schwert an meiner Linken.

Weber.

Für einfaches Harmonium.

① ④

f marcato *mf* *dim.*

Für Harmonium mit grand jeu.

14.

⑥ *f marcato**p**dim.*

f *f* *cresc.* *ff*

f *f* *cresc.* *ff*

B. Kirchenmusik.

Harre, meine Seele.

Geistliches Volkslied.

Andante.

① ④

15.

① ④

p

mf *cresc.*

p *mf* *f*

Wenn Christus der Herr.

Händel.

Maestoso.

① ④ ⑤
16.
① ④

p *mf*

p *mf*

cresc. *f* *p* *f*

Befiehl du deine Wege.

Michael Haydn.

Moderato.

① ④
17.
① ④

Jerusalem, die du so hoch gethront.

Englische Kirchenmelodie.

Andante.

①
18.
①

Matthäus - Passion.

17

Wenn ich einmal soll scheiden.

Bach.

Lento.

② 8va
19.
② 8va

pp p

Matthäus - Passion.

Was mein Gott will.

Bach.

① ④ ⑥
20.
① ④

pp p

Stabat mater.

Fac me plagis vulnerari.

Astorga.

Poco Andante.

① 21. ①

dolce

p

④ ④

④ ④

This page contains six systems of musical notation for piano. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two flats (B-flat and E-flat). The notation includes various musical elements such as eighth notes, sixteenth notes, and chords. Dynamic markings include *mf* (mezzo-forte) in the first system of the sixth system. The piece concludes with a double bar line at the end of the sixth system.

Der Messias.

Symphonie - Pastorale.

Händel.

Larghetto.

① ⑤
22.
① ②

sempre p

tr.

This page contains five systems of musical notation for piano. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key with one sharp (F#) and a common time signature. The notation includes various musical elements such as chords, single notes, rests, and trills (marked with 'tr'). The first system shows a complex chordal texture in the treble and a simple bass line. The second system introduces trills in the treble. The third system features more frequent trills. The fourth system continues with trills and includes some sixteenth-note patterns. The fifth system concludes the piece with a final cadence, marked by a double bar line and a repeat sign.

Für 2 Manuale.

I. Cl. ① ④

II. Cl. ④

Susanna.

Frag' ob die Rose.

Händel.

Andante.

① 23. I. Cl. dolce mf

① II. Cl.

Die Ehre Gottes aus der Natur.

Die Himmel rühmen des Ew'gen Ehre.

Beethoven.

Maestoso. Für einfaches Harmonium.

① ④ ④

① ④

Maestoso. Für grosses Harmonium.

① ④ ⑥

24. ① ④ ⑥

First system of musical notation, measures 1-6. The system consists of two staves. The right staff begins with a treble clef and a key signature of one sharp (F#). The left staff begins with a bass clef and a key signature of one flat (Bb). The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings include *pp* (pianissimo) and *cresc.* (crescendo). A box containing the letter 'G' is present in the right staff, measure 3.

Second system of musical notation, measures 7-12. The system consists of two staves. The right staff begins with a treble clef and a key signature of one sharp (F#). The left staff begins with a bass clef and a key signature of one flat (Bb). The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte), *pp* (pianissimo), and *p* (piano). A box containing the letter 'G' is present in the right staff, measure 7.

Third system of musical notation, measures 13-18. The system consists of two staves. The right staff begins with a treble clef and a key signature of one flat (Bb). The left staff begins with a bass clef and a key signature of one flat (Bb). The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings include *pp* (pianissimo), *p* (piano), and *cresc.* (crescendo). A box containing the letter 'G' is present in the right staff, measure 13.

Piano accompaniment for a Christmas song. The score is in G major (one sharp) and 4/4 time. It features a piano introduction with a *cresc.* marking, followed by a series of chords and arpeggiated figures. Dynamics include *f*, *p*, and *ff*. The piece concludes with a final chord and a fermata.

Weihnachtsgesang.

Ehre sei Gott in der Höhe.

Bortniansky.

Moderato.

① ④ ⑤
25.
① ④

Vocal melody and piano accompaniment for "Weihnachtsgesang". The vocal line is in G major and 4/4 time, marked *Moderato*. The piano accompaniment features a series of chords and arpeggiated figures. Dynamics include *f* and *p*. The piece concludes with a final chord and a fermata.

Piano accompaniment for "Weihnachtsgesang". The score is in G major and 4/4 time. It features a series of chords and arpeggiated figures. Dynamics include *f* and *p*. The piece concludes with a final chord and a fermata.

Piano accompaniment for "Weihnachtsgesang". The score is in G major and 4/4 time. It features a series of chords and arpeggiated figures. Dynamics include *f* and *p*. The piece concludes with a final chord and a fermata.

f *cresc.*

Andante.
II. Cl.
pp

Tempo I.
p *cresc.*

I. Cl.
f *p*

pp *f*

p *f* *mf* *p*

Die Jahreszeiten.

Licht und Leben sind geschwächt.

Haydn.

Largo.

① 26. *p*

pp *f* *p* *fp*

f *p*

dim. *p*

p *pp*

Litaney.

Ruh'n im Frieden alle Seelen.

Lento.

Schubert.

② 8va
27.
④ oder ①

Gebet vor der Schlacht.

Hör' uns, Allmächtiger.

Adagio non troppo. Für einfaches Harmonium.

Weber.

①
①

Adagio non troppo. Für grösseres Harmonium.

① ② ④ ⑥
28.
① ② ④

First system of musical notation, measures 1-4. The music is in 2/4 time with a key signature of two flats (B-flat and E-flat). The upper staff features a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment. Dynamic markings include *f* (forte) and *p* (piano).

Second system of musical notation, measures 5-8. The melodic line continues with slurs and accents. The lower staff has a more active accompaniment. Dynamic markings include *f* and *p*.

Third system of musical notation, measures 9-12. The upper staff shows a melodic line with slurs and accents. The lower staff has a more active accompaniment. Dynamic markings include *mf* (mezzo-forte), *p*, and *f*.

Fourth system of musical notation, measures 13-16. The upper staff shows a melodic line with slurs and accents. The lower staff has a more active accompaniment. Dynamic markings include *mf*, *p*, and *f*.

Fifth system of musical notation, measures 17-20. The upper staff shows a melodic line with slurs and accents. The lower staff has a more active accompaniment. Dynamic markings include *marcato*, *ff* (fortissimo), *mf*, *p*, and *pp* (pianissimo).

Sixth system of musical notation, measures 21-24. The upper staff shows a melodic line with slurs and accents. The lower staff has a more active accompaniment. Dynamic markings include *marcato*, *ff*, *mf*, *p*, and *pp*.

C. Opernmusik.

Die Stumme von Portici.

Gott, unser Hort.

Auber.

Moderato.

① ⑤

29.

①

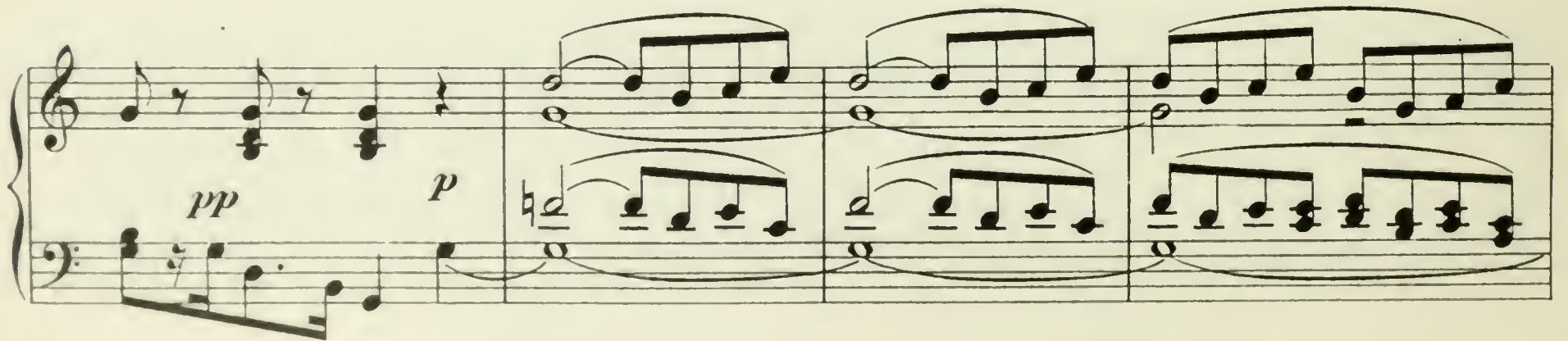
The first system of musical notation, measures 29-34. It features a piano introduction in C major, 2/4 time, marked 'Moderato'. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A piano dynamic marking 'p' is present in the first measure.

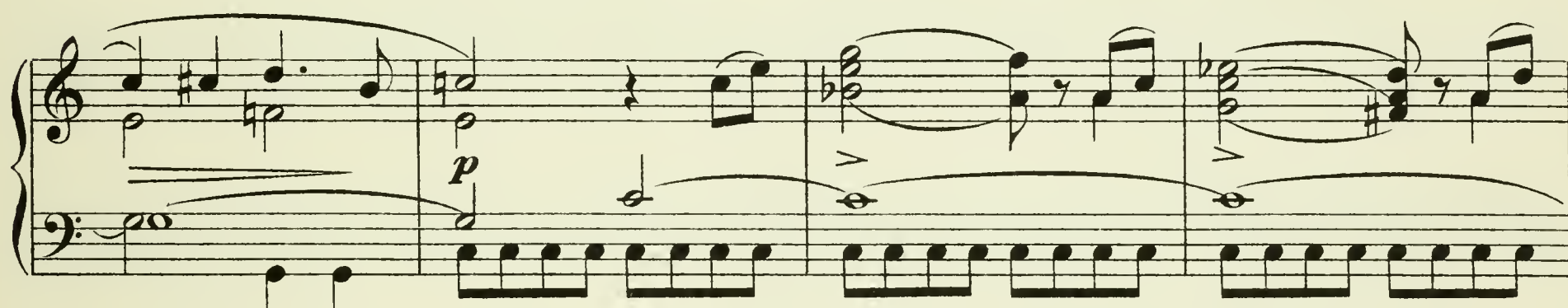
The second system of musical notation, measures 35-40. The piano accompaniment continues with a steady eighth-note pattern in the left hand and a more active melody in the right hand. A crescendo marking 'cresc.' appears in the seventh measure of this system.

The third system of musical notation, measures 41-46. The piano accompaniment continues with a steady eighth-note pattern in the left hand and a more active melody in the right hand. A piano dynamic marking 'p' is present in the first measure of this system.

The fourth system of musical notation, measures 47-52. The piano accompaniment continues with a steady eighth-note pattern in the left hand and a more active melody in the right hand.

The fifth system of musical notation, measures 53-58. The piano accompaniment continues with a steady eighth-note pattern in the left hand and a more active melody in the right hand. A crescendo marking 'cresc.' appears in the first measure of this system.





Für 2 Manuale:

I. Cl. ① ⑤

II. Cl. I. ④ r. ④ ⑥

Der Wasserträger.

Ha, segne, Gottheit, mein Bestreben.

Cherubini.

Moderato.

① ④ 30. ① ④

II. Cl. I. Cl.

f *p*

p *fp* *pp*

p *f*

Joseph.

Gott Israel.

Méhul.

Moderato.

Auf Harmonium ohne ② werden diese
4 Tacte eine Octave tiefer gespielt.

① ②

31.

① ②

Wie oben eine Octave tiefer.

② ④ ⑥

② ④

p

p

⑥

mf

f

ff

Die Zauberflöte.

Bald prangt, den Morgen zu verkünden.

Mozart.

Andante.

① ④ ⑥

32.

① ④

The musical score consists of six systems of piano accompaniment. The first system is marked with fingerings ① ④ ⑥ and ① ④, and a measure number 32. The tempo is Andante. The key signature has two flats (B-flat and E-flat). The dynamics include *mf*, *f*, *p*, *dolce*, *pp*, and *fp*. The score features various musical notations such as slurs, ties, and articulation marks.

Die Zauberflöte.

Seid uns zum zweiten Mal willkommen.

Allegretto.

Mozart.

① ④
33.
①

dolce

p

mf *p* *mf* *dimin.*

p *mf* *p* *mf* *dimin.* *p*

pp *p* *pp* *p*

Rosamunde.

Der Vollmond strahlt.

Schubert.

Andante con moto.

① ④
34.
①

I. Cl. ① ⑤
II. Cl. ④

pp
dolce
dimin.
espressivo
pp
p
dol.



First system of musical notation. The treble staff features a series of chords and melodic fragments, some with accents (>). The bass staff provides a harmonic accompaniment with sustained chords. The key signature has two flats (B-flat and E-flat). The system concludes with the instruction *dimin.*



Second system of musical notation. The treble staff continues with melodic lines and chords. The bass staff features a more active accompaniment with eighth notes. The system begins with the dynamic marking *p*.



Third system of musical notation. The treble staff shows a continuation of the melodic theme. The bass staff has a steady accompaniment. The system begins with the dynamic marking *p* and includes the instruction *dolce*.



Fourth system of musical notation. The treble staff features a melodic line with some grace notes. The bass staff continues with a harmonic accompaniment. The system concludes with the instruction *dolce*.



Fifth system of musical notation. The treble staff shows a final melodic phrase. The bass staff provides a concluding accompaniment. The system concludes with the instruction *sempre dim. e rit.*

Der Freischütz.

Und ob die Wolke sie verhülle.

Weber.

Adagio. Für einfaches Harmonium.

② 8^{va}

④ oder ①

Adagio. Für Harmonium mit 2 Manualen.

I.Cl.

① ⑤

auf beiden Seiten.

35.

II.Cl.

r. ④ ⑥ l. ④

First system of musical notation. Treble and bass staves. The treble staff features a melodic line with eighth and sixteenth notes, some beamed together. The bass staff provides a harmonic accompaniment with chords and single notes. A *dolce* marking is present above the treble staff in the fourth measure.

Second system of musical notation. Treble and bass staves. The treble staff continues the melodic line. The bass staff features a more active accompaniment with chords and moving lines. A *dolce* marking is present above the treble staff in the fourth measure.

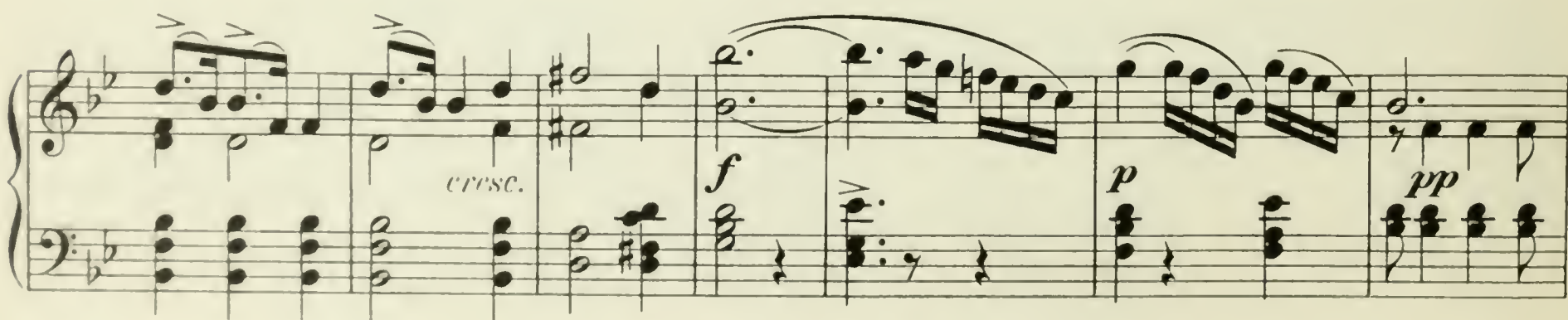
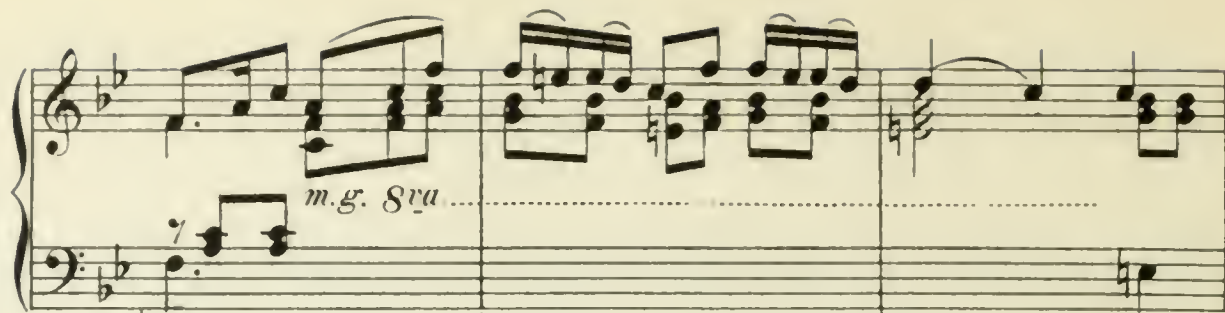
Third system of musical notation. Treble and bass staves. The treble staff has a melodic line with some grace notes. The bass staff has a steady accompaniment. A *cresc.* marking is present above the treble staff in the fifth measure, and a *f* (forte) marking is present above the treble staff in the sixth measure.

Fourth system of musical notation. Treble and bass staves. The treble staff continues the melodic line. The bass staff has a steady accompaniment. A *cresc.* marking is present above the treble staff in the fifth measure, and a *f* (forte) marking is present above the treble staff in the sixth measure.

Fifth system of musical notation. Treble and bass staves. The treble staff features a melodic line with some grace notes. The bass staff has a steady accompaniment. Dynamic markings *p* (piano) and *pp* (pianissimo) are present in the second and third measures of the bass staff.

Sixth system of musical notation. Treble and bass staves. The treble staff features a melodic line with some grace notes. The bass staff has a steady accompaniment. A *riten.* (ritardando) marking is present above the treble staff in the first measure. A *a tempo* marking is present above the treble staff in the second measure. A *dolce* marking is present above the treble staff in the fourth measure. A *p* (piano) marking is present above the treble staff in the sixth measure.

Für einfaches Harmonium.



D. Instrumentalmusik.

41

Französische Suite Nr. 5.

Gavotte.

Con moto.

Bach.

① ④ ⑤
36.
① ④

mf *p* *mf* *f* *p* *cresc.* *mf* *cresc.* *f*

Andantino.

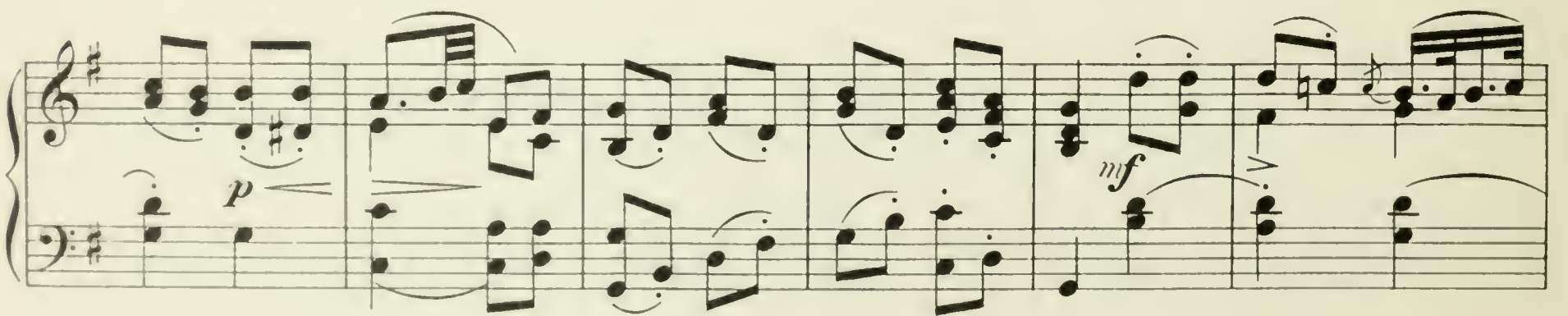
Beethoven.

Andantino.

④ ⑥

37.

④



Clavier-Sonate Opus 57.

Andante.

Beethoven.

Andante. Für einfaches Harmonium.

①

p dolce *sfp*

Andante. Für grösseres Harmonium.

②

38.

① ②

p dolce *sfp*

p

cresc. *sf* *p* *dim.*

Symphonie Nr. 2 in D dur.

Larghetto.

Beethoven.

① ④
39.
① ④

tr
p
cresc.
p
p

tr
cresc.
p

cresc.
sf
p

cresc.
sf
p
pp

Kaiserquartett.

Menuett.

Haydn.

Allegro non troppo.

① ④ ⑥
40.
① ④

f



Trio.

p

f

pp

Menuetto D.C.

Clavier-Sonate Nr. 12 in A dur.

Andante.

Andante.

Mozart.

① ④

41.

①

dolce

p

mf

p

p

p

Fantasie Opus 78.

Menuett.

Schubert.

Allegro moderato.

① ④ ⑤ ⑥

42.

① ④ ⑤

Musical score for Schubert's Menuett, Opus 78, No. 42. The score is in 3/4 time, key of D major. It consists of seven systems of piano and violin staves. The piano part features complex chordal textures and arpeggiated figures, while the violin part has melodic lines with various ornaments and dynamics. Dynamics include *f*, *p*, *pp*, *mf*, and *cresc.* The score includes first and second endings at the end.

Trio.

molto legato

pp *decresc.* *doleiss.*

1 5

II. Cl.

dim.

cresc. *dim.*

p *pp*

pp *dim.*

dim. *ppp*

1. 2.

Men. D. C.



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Harmonium

übertragen
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VORWORT.

Sämtliche Nummern dieses Harmoniumalbums sind so gesetzt, dass dieselben auf all den verschiedenen Gattungen von Instrumenten mit einem bis zu vier und sechs Spielen ausgeführt werden können, wenn der Tastenumfang derselben wenigstens 5 Oktaven beträgt.

Wo für Instrumente mit nur einem Spiel, überhaupt für solche, welche die vorgezeichneten Register nicht haben, ein anderer Satz nötig wurde, ist derselbe in kleinerer Schrift beigesetzt. Ausserdem ist bei solch einfachen Instrumenten, welche die Register (2) (Klarinette und Bourdon) sowie (G) (Grand jeu) nicht haben, zu bemerken, dass die hie und da vorkommenden Zeichen S^{ra} keine Geltung haben.

Bei der angegebenen Registrierung (welche selbstverständlich nicht absolut massgebend sein soll; denn jeder Spieler, der sein Harmonium und die Klangfarbe seiner Register kennt, wird selbst die geeignetsten Register wählen können) ist ein Harmonium mit 4—6 Spielen zu Grunde gelegt. Die Register, welche entweder auf ein oder zwei Klaviere verteilt sind, sind folgende:

A. Register der linken Seite.

Registres de gauche.

(1) = Cor anglais	8'
(2) = Bourdon	16'
(3) = Clairon	4'
(4) = Basson	8'
(5) = Voix humaine	8'
S = Sourdine	8'
(0) = Forte.	

B. Register der Mitte.

Registres du milieu.

(E) = Expression.
(G) = Grand jeu (Volles Werk).
(M) = Manualkoppel — Accouplement des claviers.

C. Register der rechten Seite.

Registres de droite.

(1) = Flüte	8'
(2) = Clarinette	16'
(3) = Flageolet	4'
(4) = Hautbois	8'
(5) = Voix céleste	8'
(6) = Dolce	8'
(0) = Forte.	

Die Register, welche erklingen sollen, stehen in einem Kreise, z. B. (1) (G); diejenigen, welche ausser Wirksamkeit gesetzt werden sollen, stehen in einem Viereck und sind zudem quer durchstrichen, z. B. [2] [M]. Treten im Verlaufe eines Stückes neue Register, welche in einem Kreise stehen, hinzu, so bleiben die vorher bezeichneten in Wirksamkeit und nur die im Viereck stehenden werden abgestossen. Bei Instrumenten mit 2 Klavieren (Manualen) sind die Register in der Regel so verteilt, dass auf dem unteren (Hauptmanual) (I. Klavier) die Register (1) (2) und (5), dagegen auf dem oberen (II. Klavier) die Register (3) (4) und (6) erklingen. Soll nun auf dem I. Klavier eines dieser letzten Register mit erklingen, z. B. (1) (4), so muss neben dem Anziehen dieser betreffenden Register stets noch das Register (M) (Manualkoppel) mit angezogen und erst dann wieder abgestossen werden, wenn nur solche Register klingen sollen, welche dem I. Klavier angehören. Ebenso muss bei Grand jeu stets die Manualkoppel hinzugezogen werden, weil durch Anziehen des ersteren nur sämtliche Register des einzelnen Manuals erklingen.

Das Register (E) Expression sowie die Register (0) (0) sind nirgends vorgeschrieben worden, weil die Ziehung des ersteren sich bei allen Stücken von selbst versteht und die Ziehung der letzteren dem Ermessen jedes einzelnen Spielers anheimgestellt sein soll.

PRÉFACE.

Les différentes pièces de ce recueil sont arrangées de manière à pouvoir être exécutées sur toutes espèces d'harmonium, d'un jusqu'à quatre ou six jeux, à condition que leur étendue atteigne au moins cinq octaves.

Une version ad libitum, en petites notes, accompagne les passages dont l'arrangement dépasserait les capacités des harmoniums à un seul jeu, ou en général de ceux qui ne posséderaient pas les registres demandés. En outre, sur les instruments ne possédant pas les registres (2) (Clarinette et Bourdon) ni le Grand Jeu, on ne tiendra pas compte des S^{ra} prescrits ça et là.

Nous n'imposons pas notre registration d'une manière absolue, chaque personne connaissant les ressources de son instrument se trouvant parfaitement à même de choisir elle-même la registration la mieux appropriée. Comme base de nos indications, nous avons choisi l'harmonium de quatre à six jeux. Les registres, répartis sur un ou deux claviers, sont les suivants:

Les registres à mettre en action sont entourés d'un cercle: (1) (G), ceux à supprimer sont indiqués dans un carré et barrés: [2] [M]. Les nouveaux registres indiqués dans le courant d'un morceau n'excluent pas les précédents, qui demeurent en action jusqu'à indication contraire. Pour les instruments à deux claviers, les registres sont généralement répartis de façon que les registres (1), (2) et (5) résonnent sur le clavier inférieur (premier, principal clavier), les registres (3), (4) et (6) sur le clavier supérieur. Lorsque l'un de ces derniers doit être combiné avec des registres du clavier supérieur (par exemple (1) (4)), on tirera, outre les registres en question, le registre (M) (accouplement), qu'on repoussera des que les registres particuliers au premier clavier devront seuls rester en activité sur celui-ci. En outre, dans le Grand Jeu, l'accouplement doit rester constamment en activité, le registre (G) employé seul ne commandant que l'ensemble des registres de chaque clavier pris séparément.

Les registres (E) (Expression) et (0) (0) (Forte) n'ont été prescrits nulle part, l'emploi du premier s'imposant de lui-même dans tous les morceaux, celui des deux autres devant être laissé à l'appréciation de chacun.

Ernst Stapf.

A. Lieder.

<p>1. Hoch vom Dachstein: 4</p> <p>2. Ich hab' mich ergeben. 4</p> <p>3. Die Blümelein, sie schlafen. 5</p> <p>4. Kein Feuer, keine Kohle. 5</p> <p>5. Wenn's Mailüfterl weht. 6</p> <p>6. Rule Britannia. 6</p> <p>7. Kuhlau, Abendlied. 7</p>	<p>Seite</p>	<p>8. Mozart, Frühlingsanfang. 8</p> <p>9. Schubert, Des Müllers Blumen. 8</p> <p>10. _____, Wasserfluth. 10</p> <p>11. _____, Des Baches Wiegenlied. 11</p> <p>12. Schumann, Aus meinen Thränen. 12</p> <p>13. _____, Wenn ich in deine Augen seh'. 12</p> <p>14. Weber, Frühlingslied. 13</p>	<p>Seite</p>
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A. Lieder.

Für 2 Manuale.

I. Cl. ① ⑤

II. Cl. ④

Hoch vom Dachstein.

Moderato.

Steyrische Volksweise.

① ④ ⑥
1.
① ④

I. Cl.
II. Cl.

p leggiero ten. ten. ten.

ten. ten. mf dim.

p cresc. f dim. e rit. pp

Detailed description: This is a musical score for two manuals (I. Cl. and II. Cl.) in 3/4 time, marked Moderato. The key signature has one flat (B-flat). The score is divided into two systems. The first system contains the first two staves, with fingerings ① ④ ⑥ for the first manual and ① ④ for the second. The second system contains the next two staves. The music features a variety of dynamics including piano (p), mezzo-forte (mf), and fortissimo (f), along with articulation marks like accents and slurs. The tempo is indicated as Moderato.

Ich hab' mich ergeben.

Moderato.

Deutsche Volksweise.

① ④
2.
① ④

mf

p mf rit. p

Detailed description: This is a musical score for two manuals (I. Cl. and II. Cl.) in common time (C), marked Moderato. The key signature has one flat (B-flat). The score is divided into two systems. The first system contains the first two staves, with fingerings ① ④ for both manuals. The second system contains the next two staves. The music features dynamics such as mezzo-forte (mf), piano (p), and mezzo-forte (mf), along with articulation marks like slurs and accents. The tempo is indicated as Moderato.

Die Blümelein, sie schlafen.

Deutsche Volksweise.

Andante.

④ ⑥
3.
④

pp

p

dim.

p

pp

p

This musical score is for a piano piece in E-flat major (three flats) and common time (C). It is marked 'Andante.' and 'Deutsche Volksweise.' The score consists of three systems of music. The first system is marked with fingerings ④ ⑥ for the right hand and ④ for the left hand, and a dynamic of *pp*. The second system features a dynamic of *p* and a *dim.* marking. The third system includes dynamics of *p*, *pp*, and *p* again. The piece concludes with a final cadence in the right hand.

Kein Feuer, keine Kohle.

Deutsche Volksweise.

Moderato.

① ④ ⑥
4.
① ④

mf

p

p

cresc.

p

dim.

This musical score is for a piano piece in D major (two sharps) and 3/4 time. It is marked 'Moderato.' and 'Deutsche Volksweise.' The score consists of two systems of music. The first system is marked with fingerings ① ④ ⑥ for the right hand and ① ④ for the left hand, and a dynamic of *mf*. It includes accents (>) and a dynamic of *p*. The second system features dynamics of *p*, *cresc.*, *p*, and *dim.*. The piece concludes with a final cadence in the right hand.

Für 2 Manuale.

I. Cl. ①⑤ auf beiden Seiten.

II. Cl. ④

Wenn's Mailüfterl weht.

Oestreichische Volksweise

Andante.

① I. Cl. ⑤

p dolce

II. Cl. ④

cresc. f p dim. e rit.

Rule Britannia.

Englisches Nationallied.

Maestoso.

①④⑤ ⑥ 6.

mf

tr



Abendlied.

Ueber allen Wipfeln ist Ruh'.

Kuhlau.

Adagio.



Frühlingsanfang.

Erwacht zum neuen Leben.

Mozart.

Allegretto.

① ④ 8. *f* *p* *mf* *dim.* *p* *fp*

Für 2 Manuale.

I. Cl. ① ⑤

auf beiden Seiten.

II. Cl. ④ ⑥

Des Müllers Blumen.

Am Bach viel kleine Blumen stehn.

Schubert.

Moderato.

① ④ 9. *p* *p* *dim.* *dolce* *p*

First system of musical notation. The key signature is two sharps (F# and C#). The system contains five measures. The first measure has a *poco cresc.* marking. The second measure has a *p* marking. The third measure has a *dim. e rit.* marking. The fourth measure has a *pa tempo* marking. The fifth measure is a whole note chord.

Second system of musical notation. The system contains five measures. The first measure has a *cresc. poco rit.* marking. The second measure has a *p* marking. The third measure is a whole note chord. The fourth measure is a whole note chord. The fifth measure is a whole note chord.

Third system of musical notation. The system contains five measures. The first measure has a *dim.* marking. The second measure has a *pp* marking. The third measure is a whole note chord. The fourth measure is a whole note chord. The fifth measure is a whole note chord.

Fourth system of musical notation. The system contains five measures. The first measure has a *dolce* marking. The second measure is a whole note chord. The third measure is a whole note chord. The fourth measure is a whole note chord. The fifth measure is a whole note chord.

Fifth system of musical notation. The system contains five measures. The first measure has a *p* marking. The second measure has a *dim. e rit.* marking. The third measure has a *pa tempo* marking. The fourth measure is a whole note chord. The fifth measure is a whole note chord.

Sixth system of musical notation. The system contains five measures. The first measure has a *cresc.* marking. The second measure has a *rit.* marking. The third measure has a *pp* marking. The fourth measure is a whole note chord. The fifth measure is a whole note chord.

Wasserfluth.

Manche Thrän' aus meinen Augen.

Schubert.

Lento.

I. Cl.

② 8va

10.

④ oder ①

II. Cl.

pp

p espressivo

fp

pp

p

f

pp

Des Baches Wiegenlied.

I. Cl. ① ⑤ auf beiden Seiten.

II. Cl. I. ④ r. ④ ⑥

Gute Ruh', gute Ruh'.

Schubert.

Andantino.

① ⑤
11.
①

II. Cl.
dolce

II. Cl.

I. Cl.
p

dim. *pp* *p*

pp *fp* *dim.*

II. Cl.
pp *dim. e rit.* *ppp*

Aus meinen Thränen spriessen.

Tranquillo.

Schumann.

① 12. ①

I. Cl. II. Cl.

p *pp rit.* *p* *pp* *p* *pp* *ritard.* *pp*

Wenn ich in deine Augen seh'.

Lento.

Schumann.

① ⑤ 13. ④

I. Cl. II. Cl.

p espressivo *pp*

cresc. ritard.

p a tempo ritard. pp a tempo ritard. dim. pp

Frühlingslied.

Schöne Ahnung ist erglommen.

Weber.

Moderato.

① ④ ⑥
14.
① ④

p

dolce

①

espressivo

f

①

marcato fz dim. f rit.

B. Kirchenmusik.

Die Sach' ist dein, Herr Jesu Christ.

Haydn.

Moderato.

① ④ ⑥
15.
① ④

mf

pp *mf*

Der grosse Arzt ist jetzt uns nah'.

Englische Melodie.

Larghetto.

① ④
16.
① ④

p



Süss und ruhig ist der Schlummer.

Lento.

Frech.



Stabat mater.

Fac me tecum pie flere.

Astorga.

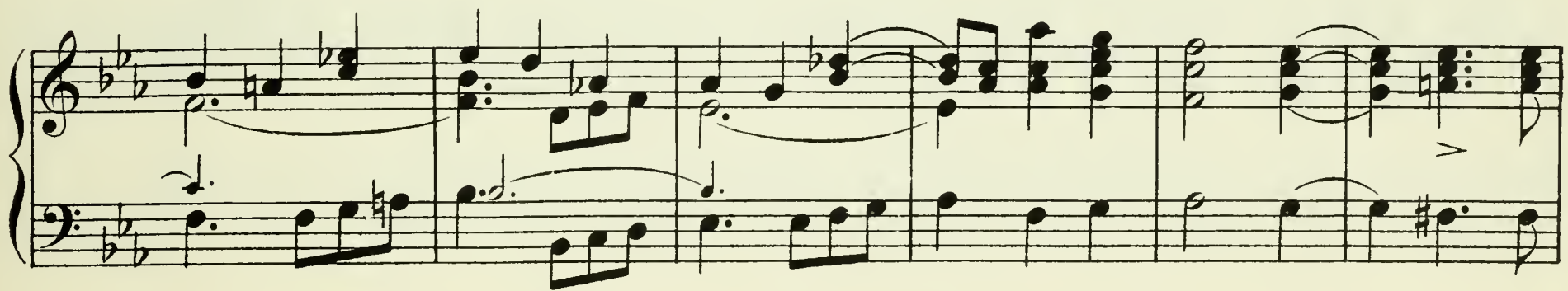
Andante maestoso.

② 8va
18.
① ②
loco

p *cresc.* *dim.*

★)

• Die kleinen Noten sind nur auf einfachen Instrumenten zu spielen, welche das Register ② nicht haben.





Matthäus - Passion.

Ich bin's, ich sollte büßen.

Bach.

①
19.
①

The first system of the musical score for 'Matthäus - Passion' (No. 19). It features a treble and bass staff with a common time signature (C). The key signature has three flats (B-flat, E-flat, A-flat). The music consists of a vocal line with a fermata on the first measure and a piano accompaniment with a rhythmic pattern of eighth and sixteenth notes.

The second system of the musical score, continuing the vocal and piano parts from the first system. The piano accompaniment features a more complex rhythmic pattern with many beamed sixteenth notes.

The third system of the musical score, concluding the piece. The vocal line ends with a fermata, and the piano accompaniment provides a final harmonic resolution.

Matthäus - Passion.

Bin ich gleich von dir gewichen.

Bach.

①⑤
20.
①

The first system of the musical score for 'Matthäus - Passion' (No. 20). It features a treble and bass staff with a common time signature (C). The key signature has three sharps (F-sharp, C-sharp, G-sharp). The music consists of a vocal line with a fermata on the first measure and a piano accompaniment with a rhythmic pattern of eighth and sixteenth notes.

The second system of the musical score, continuing the vocal and piano parts from the first system. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

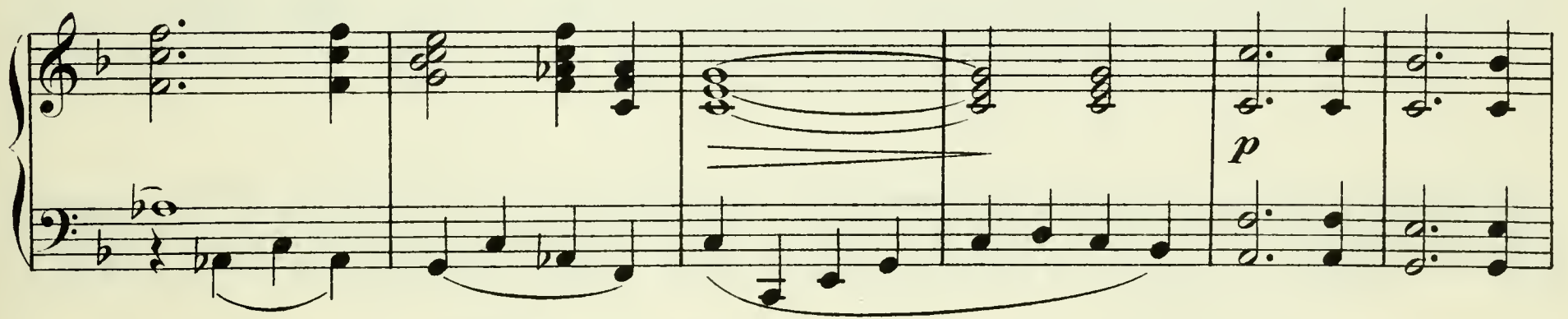
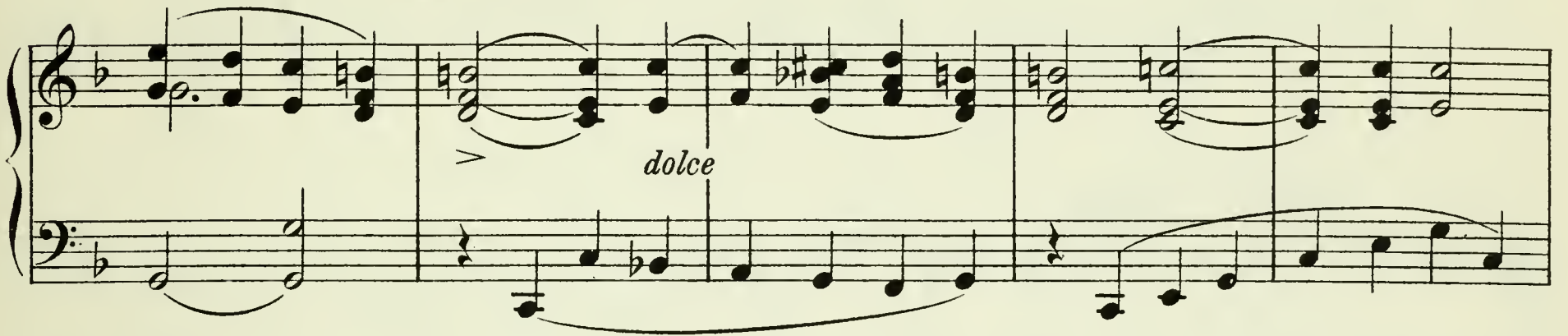
Gebet.

Gott, deine Güte reicht so weit.

Beethoven.

Andante religioso.

① ④
21.
① ④



Für 2 Manuale.

I. Cl. ① ⑤ auf beiden Seiten.

II. Cl. I. ④ r. ④ ⑥

Die Schöpfung.

Holde Gattin.

Haydn.

Adagio.

① 22. ①

I. Cl.

p

II. Cl.

fz *p* *dolce*



This page contains six systems of musical notation for piano, arranged in two columns of three systems each. The notation is in G major (one sharp) and 4/4 time. The first system begins with a treble clef and a key signature of one sharp. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano) in the first system, *cresc.* (crescendo) in the fourth system, *dim.* (diminuendo) in the fifth system, and *pp* (pianissimo) in the sixth system. The notation includes many slurs, ties, and phrasing slurs, indicating a continuous and expressive performance. The piece concludes with a final chord in the sixth system.

G dur - Messe.

Kyrie eleison.

Mozart.

Adagio non troppo.

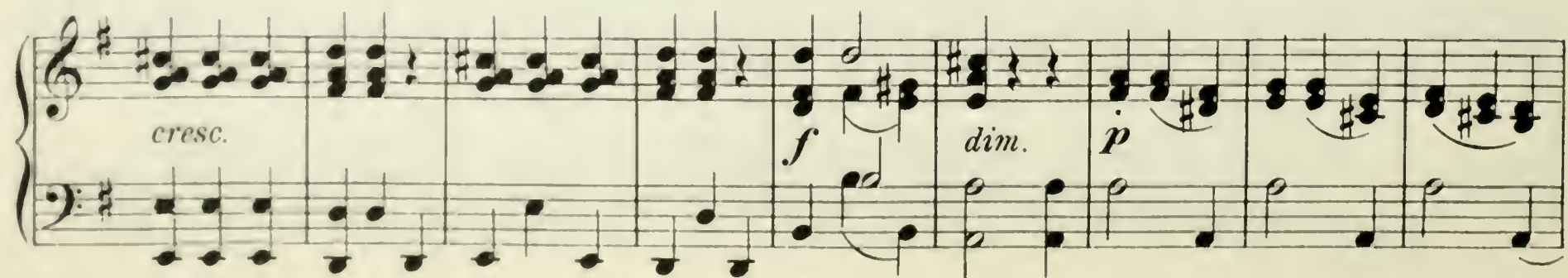
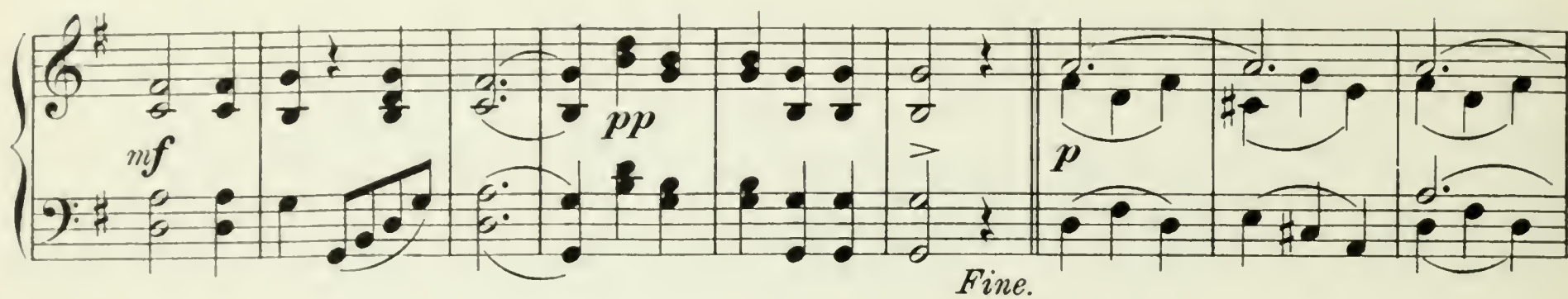
① 23. ①

p

cresc.

f *p* *p*

p *f*



First system of musical notation. Treble and bass staves. Key signature: one sharp (F#). Dynamics: *f*, *p*, *f*, *p dolce*.

Second system of musical notation. Treble and bass staves. Key signature: one sharp (F#). Dynamics: *cresc.*, *f dim.*, *mf*, *cresc.*, *f*.

Third system of musical notation. Treble and bass staves. Key signature: one sharp (F#). Dynamics: *dim.*, *p*. The bass staff features long horizontal lines with dots underneath, indicating sustained notes.

Fourth system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The bass staff features long horizontal lines with dots underneath, indicating sustained notes.

Fifth system of musical notation. Treble and bass staves. Key signature: one sharp (F#). Dynamics: *f*. A circled 'G' is present in the treble staff.

Sixth system of musical notation. Treble and bass staves. Key signature: one sharp (F#). Dynamics: *dim.*, *p*. A boxed 'G' is present in the bass staff.

Da Capo sin al Fine.

First system of musical notation, piano part. The key signature is two sharps (F# and C#). The music is written in a grand staff with two staves. The right hand plays a series of chords and single notes, while the left hand plays a more active line with eighth and sixteenth notes.

Second system of musical notation, piano part. The key signature remains two sharps. The right hand features a melodic line with slurs and ties. The left hand provides harmonic support with chords. Dynamics include *cresc.*, *p*, *cresc.*, *f*, and *p*.

Third system of musical notation, piano and first clarinet parts. The piano part continues in the grand staff. The first clarinet part (I. Cl.) is written in a single staff with a treble clef. It includes a fingering number 5. Dynamics include *p* and *p*.

Fourth system of musical notation, piano and first clarinet parts. The piano part continues in the grand staff. The first clarinet part (I. Cl.) continues with a melodic line. Dynamics include *p* and *p*.

Fifth system of musical notation, piano and first clarinet parts. The piano part continues in the grand staff. The first clarinet part (I. Cl.) continues with a melodic line. Dynamics include *cresc.*, *fp*, and *p*.

Sixth system of musical notation, piano and first clarinet parts. The piano part continues in the grand staff. The first clarinet part (I. Cl.) continues with a melodic line. Dynamics include *fp*, *p*, and *pp*. A fingering number 5 is also present.

First system of musical notation, piano part. The key signature is two sharps (F# and C#). The music is written in a grand staff with a treble and bass clef. The first measure is marked *fp*. The second measure is marked *fp* and *cresc.*. The third measure is marked *f* and *decresc.*.

Second system of musical notation, piano part. The key signature is two sharps (F# and C#). The music is written in a grand staff with a treble and bass clef. The first measure is marked *fp*. The second measure is marked *cresc.*. The third measure is marked *cresc.*.

Third system of musical notation, piano part. The key signature is two sharps (F# and C#). The music is written in a grand staff with a treble and bass clef. The first measure is marked *f* and *decresc.*. The second measure is marked *p*. The third measure is marked *pp*.

Für Harmonium
ohne Grand jeu.

Fourth system of musical notation, organ part. The key signature is two sharps (F# and C#). The music is written in a grand staff with a treble and bass clef. The first measure is marked *ff*. The second measure is marked *ff*. The third measure is marked *ff*.

Fifth system of musical notation, organ part. The key signature is two sharps (F# and C#). The music is written in a grand staff with a treble and bass clef. The first measure is marked *sempre dim. e riten.* and *ff*. The second measure is marked *ff*. The third measure is marked *ff*.

C. Opernmusik.

31

Egmont.

Freudvoll und leidvoll.

Beethoven.

Andante.

① ④ ⑥
26.
① ④

Più mosso.

Der Wasserträger.

Mädchen voll Jugend.

Cherubini.

Andantino.

① ④ ⑥

27.

① ④

p

dolce

cresc.

p

cresc.

f

p

f

p

pp

pp

Iphigenia auf Tauris.

Kannst du noch aus jener Welt.

Gluck.

Andantino.

① ④ ⑥
28.
① ④

dolce

p

cresc.

p *sf* *p*





Joseph.

Ach musste der Tod ihn uns nehmen.

Méhul.

Andantino.

④ ⑥
29.
④

dolce

p

pp

p

cresc.

mf

dim.

p rit.

mf a tempo

p

rit.

f

Die Zauberflöte.

Zum Ziele führt dich diese Bahn.

Mozart.

Larghetto.

① ④ ⑥

30.

① ④

II. Cl.

p

tr

tr

I Cl.

dolce

I Cl.

cresc.

mf

p

mf

p

cresc.

dim.

tr

cresc.

dim.

p

Don Juan.

Wenn du fein fromm bist.

Andante.

Mozart.

① ⑤
31.
①

dolce

tr

p

mf

tr

dolce

tr

p

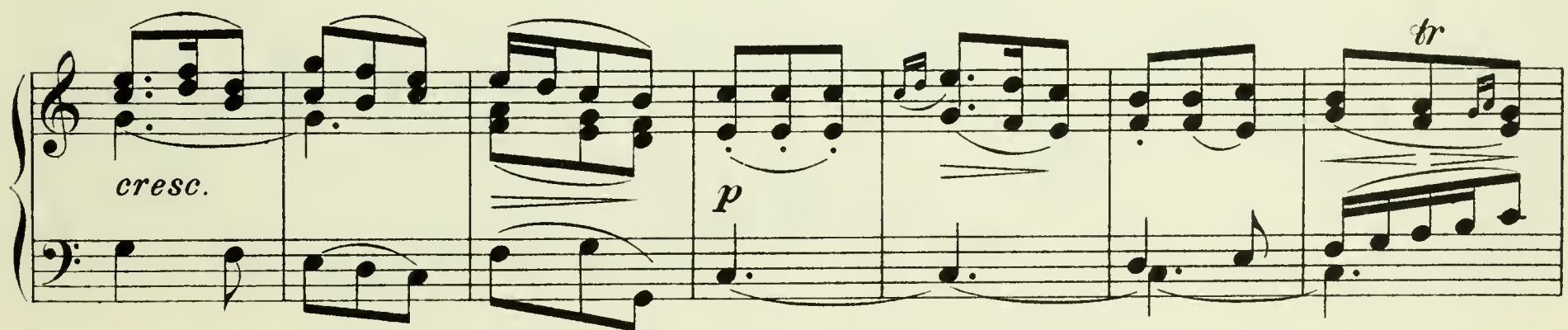
mf

tr

tr

p

tr



Der Freischütz.

Durch die Wälder, durch die Auen.

Moderato.

Weber.

① ② 8va
32.
④

I. Cl.
II. Cl.

p
dolce
p
pp
p

*) Dieses f wird nur dann gegriffen, wenn die Melodie ohne Clarinette gespielt wird.

Edt Dr Peters

poco rit. *dim.* ①

② ① ④ Recit.

I. Cl. Vibrato

cresc. *f* *pp* *cresc.* *dim. pp*

Andante con moto.

II. Cl. *dolce* I. Cl.

II. Cl. I. Cl.

fp

dim. p *pp rit.*

II. Cl. *p* *pp* II. Cl.

D. Instrumentalmusik.

Französische Suite Nr. 6.

Menuett.

Bach.

Moderato.

① ④ ⑥ 33. ① ④

p *mf* *cresc.*

f *dim.* *p*

cresc. *f* *dim.* *p*

dolce

cresc. *f* *dim.* *p*

Adagio.

Adagio cantabile.

Beethoven.

① ⑤
34.
④

p *fz* *cresc.* *fz* *dim.* *p* *cresc.* *pp* *cresc.* *p* *p* *fz* *dim.* *pp*

First system of the musical score. The treble clef staff contains a series of eighth and sixteenth notes, some beamed together. The bass clef staff has a simple accompaniment of eighth notes. Dynamics include *p* (piano) and *cresc.* (crescendo). A measure number 15 is indicated above the treble staff.

Second system of the musical score. The treble clef staff continues with melodic lines. The bass clef staff has a steady accompaniment. Dynamics include *sf* (sforzando), *p* (piano), *dim.* (diminuendo), and *pp* (pianissimo). A measure number 16 is indicated above the treble staff.

Maggiore.

Third system, marked **Maggiore.** The treble clef staff features a more complex melodic line with some triplets. The bass clef staff has a simple accompaniment. Dynamics include *pdolce* (piano dolce) and *dim.* (diminuendo). Measure numbers 13 and 14 are indicated above the treble staff.

Fourth system of the musical score. The treble clef staff has a melodic line with some triplets. The bass clef staff has a simple accompaniment. Dynamics include *dim.* (diminuendo) and *pcresc.* (piano crescendo). Measure numbers 15 and 16 are indicated above the treble staff.

Fifth system of the musical score. The treble clef staff has a melodic line with some triplets. The bass clef staff has a simple accompaniment. Dynamics include *dim.* (diminuendo), *p* (piano), *dolce* (dolce), *pddecresc.* (piano decrescendo), and *pp* (pianissimo). Measure numbers 17 and 18 are indicated above the treble staff.

*Allegretto Da Capo sin' al
Maggiore, e poi la Coda.*

Coda.

Sixth system, marked **Coda.** The treble clef staff has a melodic line with some triplets. The bass clef staff has a simple accompaniment. Dynamics include *pdolce* (piano dolce) and *pddecresc.* (piano decrescendo). Measure numbers 19 and 20 are indicated above the treble staff.

Symphonie Nr. 6 in G dur.

Andante.

Haydn.

① 36. ①

pp ten. ten. ten.

④

p ④ ④

ff p

ten. p

ten. ⑤

auf beiden Seiten.

First system of musical notation. The piano part is in the left hand, and the two clarinets (I and II) are in the right hand. The piano part features a series of chords and single notes, while the clarinets play a melodic line with eighth and sixteenth notes.

Second system of musical notation. The piano part continues with a similar pattern of chords and single notes. The clarinets play a melodic line with eighth and sixteenth notes, including some trills.

Third system of musical notation. The piano part includes a *cresc.* (crescendo) marking and a *p* (piano) dynamic marking. The clarinets play a melodic line with eighth and sixteenth notes. The system ends with a *ten.* (tension) marking.

Fourth system of musical notation. The piano part includes a *ten.* (tension) marking and a *p* (piano) dynamic marking. The clarinets play a melodic line with eighth and sixteenth notes. The system ends with a *ten.* (tension) marking.

Fifth system of musical notation. The piano part includes a *ten.* (tension) marking. The clarinets play a melodic line with eighth and sixteenth notes. The system ends with a *ten.* (tension) marking.

Sixth system of musical notation. The piano part includes a *ten.* (tension) marking. The clarinets play a melodic line with eighth and sixteenth notes. The system ends with a *ten.* (tension) marking.

Symphonie Nr. 6 in G dur.

Menuett.

Allegretto.

Haydn.

① ④ ⑥
37.
① ④

f *p*

cresc. *f* *p* *f*

54

First system of musical notation, piano (*p*). The music is in G major and 3/4 time. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation. The right hand continues the melodic line with various ornaments and slurs. The left hand maintains the eighth-note accompaniment pattern.

Third system of musical notation, marked **Trio.** and piano (*p*). The right hand has a more active melody. The left hand is labeled **II. Cl.** and features a series of chords and eighth notes.

Fourth system of musical notation, labeled **I. Cl.** in the left hand. It includes a *cresc.* (crescendo) marking and a *f* (forte) dynamic in the right hand.

Fifth system of musical notation, featuring dynamic markings: *p* (piano), *f* (forte), *p* (piano), *dim.* (diminuendo), *sf* (sforzando), and *p* (piano).

Sixth system of musical notation, concluding the piece with a *Menuetto Da Capo.* instruction.

Symphonie Nr. 5 in D dur.

Menuett.

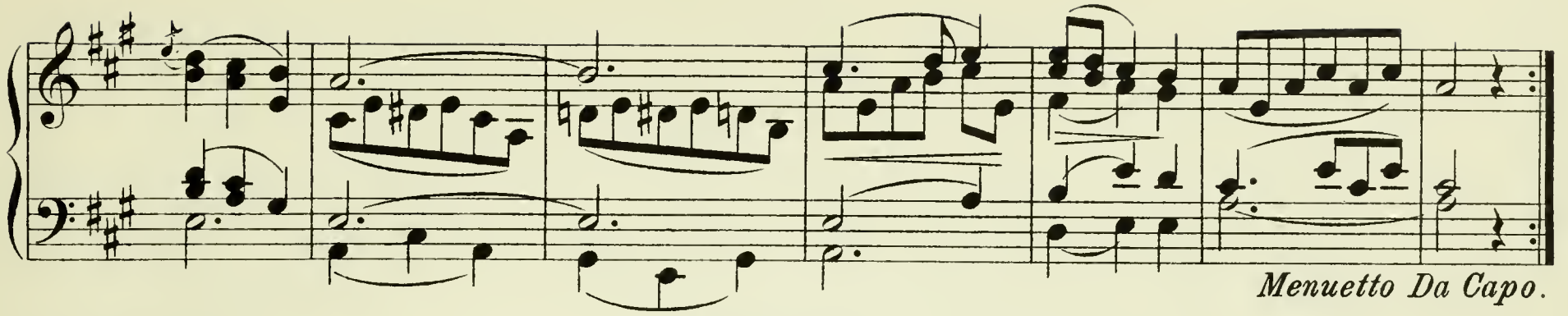
Allegretto.

Mozart.

① ④ ⑥
38.
① ④

f *p* *G* *dim.* *poco rit.* *a tempo* *f* *G*

Trio. *pdolce* *fp* *p* *p* *p*



Melodie.

Für 2 Manuale:

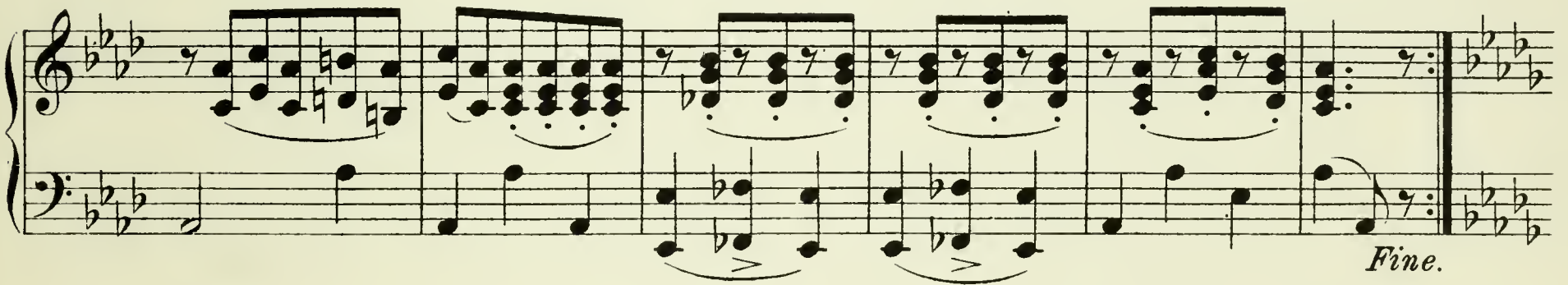
I. Cl. ① ⑤ auf beiden Seiten.

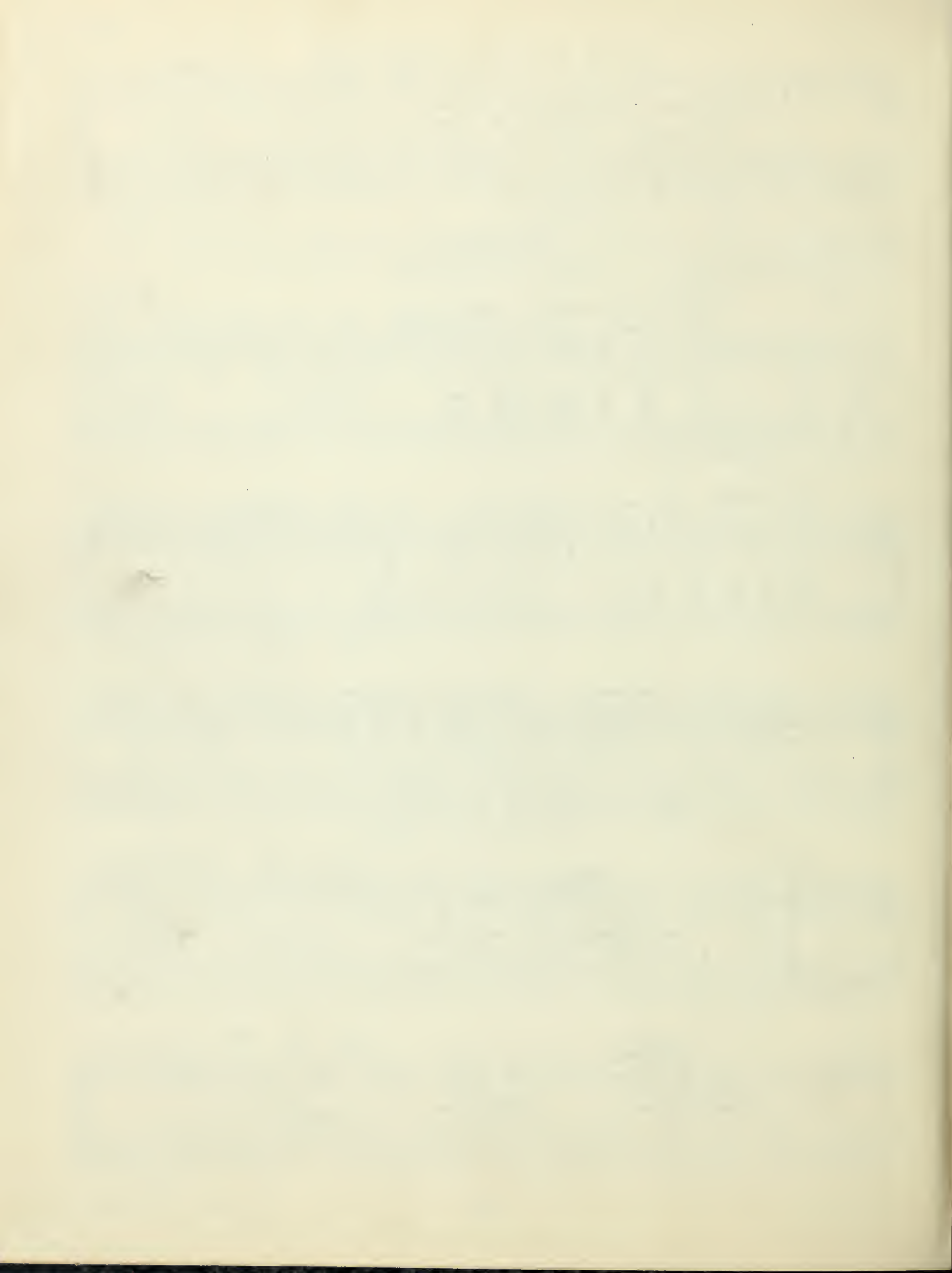
Weber's letzter Gedanke.

II. Cl. ④

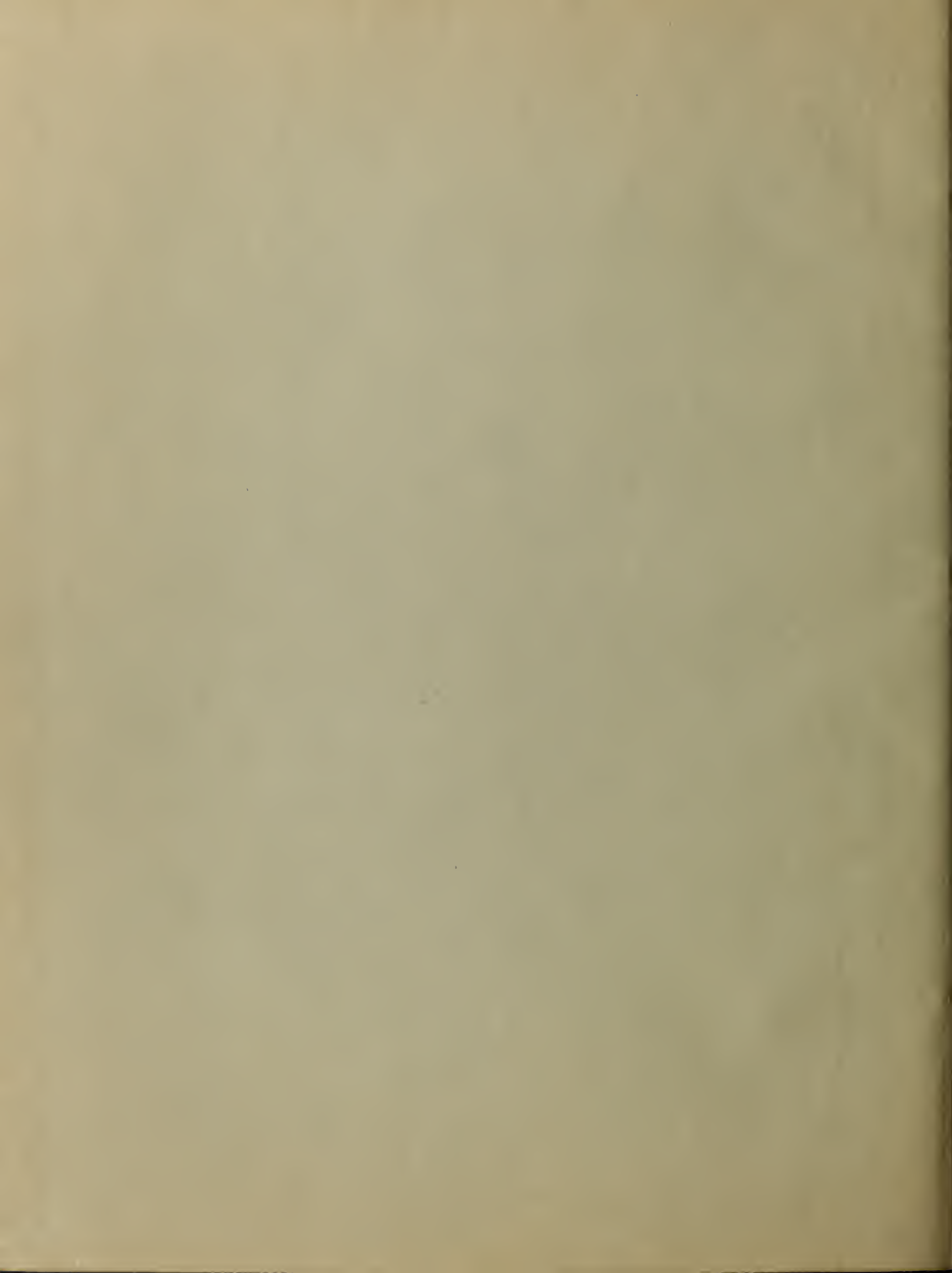
Andante.

Reissiger.









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